


The **ETUDE** **MUSIC** **MAGAZINE**

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THEODOR LESCHETIZKY'S
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ALEXANDER BRAILOWSKY**

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22684	I Can Sing You a Song of Springtime	45
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22686	Swinging, "Tale of Love" Waltz song, (dg.)	45
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22706	Lead Us, O Father	30
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22707	To Thee, O Father	30
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Keeping Everlastingly At It

The ETUDE receives scores of letters like this:

"I had it not been for your good magazine and my faithful teacher I should have given up music long ago, for, I was frightfully handicapped to begin with. Instead, I went in February and passed an examination with 'Honours' and at one of the best conservatories on the continent."
(Student in Ohio)

The ETUDE has stimulated thousands of students and kept them at it—students who otherwise would have given up music.

That is one of the reasons why many wise teachers insist upon having every one of their pupils enrolled as a regular subscriber to the ETUDE. Some teachers, in fact, add the price of ETUDE subscription to the regular tuition bill. It always pays.

This is particularly desirable during the Summer Season when some students' interest may fade and possibly die unless the indispensable enthusiasm is kept up as only the ETUDE with its interesting articles and music can keep it up.

See Our Announcement on the Inside Back Cover

The Etude Music Magazine

1712-1714 Chestnut St., Philadelphia, Pa.



YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By James Francis Cooke

Price, \$1.00

This New Work is Just the Thing to Aid Teachers to Hold the Interest of Young Students During the Summer Months.

ORGANIZE A SUMMER MUSICAL HISTORY CLASS WITH THE CHILDREN WHO DO NOT GO AWAY—SECURE THE COOPERATION OF PARENTS AND PLACE A COPY WITH THE STUDENTS GOING AWAY FOR THE SUMMER—THIS BOOK WILL ENTERTAIN AND INSTRUCT THE JUVENILE WHO IS ABLE TO READ.

The story of music with stories of the great masters, giving to young folks an interesting lot of information that will prove delightfully helpful in stimulating their interest in study upon their chosen instruments. There are a hundred and some odd pictures supplied for the child to cut out and paste into the scrapbook and pasted in, of course, this apparent play gets them interested in finding out all about the things and individuals pictured. The pictures include all the important instruments of the symphony orchestra. The closing chapter is a very fine exposition of the natural processes followed in making a little tune.

THEO. PRESSER CO., 1712-1714 Chestnut St., Phila., Pa.

THE ETUDE

JUNE, 1925

Single Copies 25 Cents

VOL. XLIII, No. 6

"The Manly Art"

WHAT is the manly art? What is the art which men should cultivate with the view to getting the richer returns in life?

When we were boys we were given as mentors, citizens of the community who, by reason of their character, fair dealing, force, fine ideals, industry, wisdom and success, deserved to stand as models for growing young men.

These mentors led us to believe that what is known as "the manly art of self-defense" was merely a cheap phrase to describe professional pugilism.

And what did pugilism mean?

It meant that a race of "plug-uglies" was being bred for fighting-pit purposes, like bull dogs. It meant that men whose ultimate object was to beat their opponents, largely through brute force and fistic minbleness, would engage at any time to stage a fight where there was no particular enmity but a large opportunity for money-making. There was never a great cause at stake. Merely money and the fight lust. It carried with it a horrible atmosphere of the degrading side of life—brothels, dives, drunkenness, gambling—things that appeal to the most despicable in man. This, then, was "the manly art."

Our mentors, clear-eyed, hard-working, sane-minded, lived righteous lives, building always for the real happiness and betterment of man. Commanding the respect and love of those who knew them best, they closed their days in a glorious sunset of golden deeds and were gathered to their fathers.

Now, if we may judge from articles which have been running in the most widely circulated American weeklies, the "plug-ugly," the human bull-dog in the pit, deserves to be glorified. In one weekly, one of these fighters is described as "the most popular man that ever lived."

Shades of Lincoln, Roosevelt, Washington, Franklin, Lloyd George, Wellington, Dickens! Have none of these men deserved to stand in popularity with the eminent John L. Sullivan!

His ring battles are painted in the gore of ordinary slugging as though they were among the great achievements of man. His vulgar bragging and boasting in resorts shunned by respectable people are glorified into the bravery of a great personage.

Surely this kind of journalism, which may bring a few immediate dollars in return, is a mistaken interpretation of the times and a thoroughly disgusting symbol of a mercenary strife for quick circulation. Both papers deserve to be drastically censored for serving this kind of moral poison to their purchasers. Circulation bought at this price can only drag in the lower class of readers and at the same time disgust responsible advertisers. The modern journal has an obligation to the state; and that obligation is to build up the best and not to honor the worst. The defecation of crooks and sluggers in the public press is a sinister reflection of very dangerous tactics. Our municipalities struggle to free our water and our milk supply from typhoid germs. What about the infinitely worse moral poison in print?

We wish that our readers might have a list of the men in America who have adopted "music" and not "slugging" as their "manly art." These men are among the strong, big-fisted builders of the land. They are not milk-sops or goody-goodies. When they are called upon to fight in a righteous cause, they are found in the forefront of the fray and do not run away as did some of the brave "plug-uglies" during the last war. These men find in music an art which fortifies and stimulates and energizes and inspires. It comes nearer being a "manly art"

to them than any other. Compare, for instance, the crowd leaving a great symphony concert or a great music festival, with that blood-drunk mob which pours away from a prize ring!

It is time in our land that we have another Saint Francis of Assisi, one who living among an infested social system, may suddenly turn "about face" and make clear to the world that joy in life cannot possibly come through excess, coarseness and brutality, but must come through beauty, simplicity, natural wholesome activity and good deeds done for the benefit of one's fellowman. It is ridiculous to preach peace, liberty and enlightenment on one hand and magnify dissipation, brutality and vice on the other, under the false title of "the manly art."

Music in Panic

Music has unquestionably saved many lives, when it has been employed in crises. Time and again some quick-witted musician has sprung to the front, in fires and panics, and by means of instrumental music and songs, prevented audiences from the terrible danger that comes with hysteria. Our grandfathers recall the instance of the famous Boston Jubilee when 12,000 people were gathered in a flimsy auditorium. A great storm arose and lightning tore open the roof. A huge cloud of dust arose and this was mistaken for smoke. "Fire, Fire, Fire!" rang out all over the hall; and a stampede for the doors was instantaneous. Just then Charles Godfrey, who was conducting the British Grenadier Band, arose and swung his organization into a spirited performance of the "Star Spangled Banner." His quickness of wit saved the day; and what might have been a tragedy was eventually turned into a delightful concert.

Splitting Up the Scale

THAT certain European musical innovators are serious about their excursions into the field of finer divisions of the scale, there can be no question. The manufacture of quarter tone pianos has commenced in Europe; and these freak instruments are considered by some as the forerunners of a new art. We have just been reading in *Musikblätter des Anbruch* (Vienna) an interesting article by Arnold Schoenberg in which that musical revolutionist outlines his idea for a new notation of music that will encompass the twelve-tone scale (instead of our present seven-tone system). Schoenberg, when all is said and done, is a very able musician quite capable of writing in the style of any of his predecessors, should he desire to do so. Although we have been immersed in modernism for

The Master Secret of a Great Teacher

An Interview With the Noted Russian Piano Virtuoso
ALEXANDER BRAILOWSKY

Biographical

Alexander Brailowsky is the last of the notable group of pupils taught by Theodor Leschetizky to reach international fame. He was with the famous master until shortly before his death. This sensationally successful star among the younger virtuosi of the world was born

at Kiev, February 16, 1896. His father was a talented amateur who undertook to teach his son when the boy was five years old. After three years with his father he went to the Imperial Conservatory at Kiev and graduated with the Gold Medal, the highest distinction. He then

the child can be induced to practice scales very liberally. I am certain that he will gain a kind of digital facility which will stay with him for the better part of his life. My father, however, discovered that what was begun as a game was liable to turn out as my life work, and at about the age of eight I was given over more to competent hands for the serious study of music. If there is any lesson from my youth, however, it is certainly that the earlier the child gets a great quantity of lively digital exercises the better it will be for his career. The main point, however, is that this exercise should be a game, like romping with a dog or some other friends, and never a bore or a strain. I have never known of a more fascinating pastime than those wonderful 'games' of scales that I played with my father.

"When I went to the conservatory my teacher in piano was Pouchalsky, who was a former pupil of Leschetizky. Therefore my whole life has been spent under the influence of the famous teacher. At the age of nine I played the *B Minor Concerto*, of Mozart, at the conservatory. At eleven I played a recital in public. This was against the rules of the conservatory, and I was obliged to stay out for a whole year.

"It is of course a great advantage to be able to start in the music life in very early years. This is largely because of the ever-increasing size of the repertoire for the piano. The public is educated up to such a degree of musical expectancy that there seems to be no room for artists who have not worked enormously to acquire a grasp of the entire literature. It was for such a reason that I have endeavored to learn the entire literature of many of the masters by memory. In Paris, for instance, I gave six recitals of Chopin, which included practically all of the outstanding works of the great Polish master.

"Recitals of Chopin always seem to have a public appeal. There is a certain variety, and at the same time a certain unity, which the public seems to like. Chopin

went to Leschetizky to complete his musical education work. His tours in Europe, South America and the United States have brought him extraordinary approbation from the critics. Mr. Brailowsky has endeavored to emphasize the main principle of his famous master,

was a musical aristocrat. In this sense he is different from most composers, with the exception of Mozart. There is nothing that is rough or raw about the works of Chopin, although there is always a great power. There is never any suggestion of lowness or crudeness or brusqueness.

"In Beethoven, however, we find music of a very different type. It is vigorous, and virile, and masterly; but there is a kind of brusqueness and outdoor hardness which is different from the Chopin of the salon, coughing his hettie soul away and yet burning with a musical fever so intense that it has never subsided.

Why Musical Books and Magazines are Valuable

"It is as necessary for the player to know the personalities of the great musicians as it is to know their music. That is the reason why the pianist should also be a very great reader of musical history and musical biography. The pianist is like an actor. He is an interpreter. An interpreter is one who takes the thoughts of another and gives new life to them. If one is studying painting it is not always so necessary to study the lives of the great masters, but in music one must do so. Copying or re-creating the paintings of those masters. With the stage and with music, however, one has to know the mind of the master in order to give new life to his thoughts. That is one of the reasons why the musical magazine is so valuable. It gives the average reader a vast amount of information that cannot be found even in books. This information takes him closer to the master and what the master wanted.

"The matter of interpretation is one of the fascinating thing about music. Leschetizky often had pupils come to him to play the same composition; and each would play it in his own way, often quite differently from each other. Yet, Leschetizky would praise each performance. Both were excellent. Each had seen something new and interesting in his aspect of what the composer wanted.

"Take the *B Minor Sonata* of Liszt, which I consider one of the greatest works written for the piano. This masterpiece is susceptible of an infinite variety of treatment. Mr. Paderewski very probably plays it in a much different manner from that in which Franz Liszt did it, yet I am certain that Mr. Paderewski left nothing undone to secure all available information relating to Liszt's ideas upon the work. This is a duty which every sincere interpreter owes to the composer or creator.

Long Fingers and Big Minds

"It takes some time for the young student to realize that fine piano playing is far more a matter of big minds than of long fingers. In fact, the individual hand seems to have comparatively little to do with the matter. Take the case of Josef Hofmann. His technique is gigantic. There is nothing that is beyond the reach of his pianistic genius. Yet his fingers are comparatively short.

"Genuine lasting success at the keyboard is not nearly so much a matter of fingers as it is of a highly trained intelligence, broad human experience, deep emotions, world sympathy, love for the beautiful and the culture that comes with the highly educated gentleman. It is for this reason, rather than any digital lack, that few succeed in becoming virtuosi. The virtuoso becomes the property of his art and of his public. He is a missionary of the musical gospel. He must consecrate himself to all that is fine and lofty and beautiful in life. These things he transmits into his musical interpretations.

"Apart from this, the technical considerations have to be met; but they are inconsequen-

those mountains and valleys in the hope of striking gold and again becoming independent."

If money is to be squandered at all, music is possibly one of the most harmless pastimes in which to squander it. We know of small fortunes that have been nudged away in the pitiful hope of attaining prominence in music. This is particularly the case with "would-be" opera singers. The teacher can hardly be blamed when an ambitious woman, inoculated with the "bacillus operanus," is determined to throw away her money for the privilege of facing the footlights. We know of some teachers who have conscientiously tried to persuade such singers to desist. One "prima donna," now before the public is said to have spent a large fortune in securing stage appearances which have brought her only ridicule. The teachers labored faithfully and hard to help her; but the natural gifts were not there; and no amount of telling her that this was the case affected her in the least.

When properly spent, there is no investment in education that will bring larger and finer returns than music lessons. Scientists and brain specialists have been able to prove that learning to play music and make music and sing music is infinitely more valuable from the educational standpoint than merely hearing music. Even though there is not the slightest thought of developing a child into a professional musician, the music spent on good music lessons almost invariably pays big interest in after life.

On the other hand, we do know that large sums are constantly being dissipated in trying to make professional musicians where there is about as much chance as there would be of expecting to grow an oak tree by planting a billiard ball.

By far the larger part of the income of the teachers of this country comes from the greater body of our citizens who never expect their proteges to become professional musicians but who do see the wisdom of having them get all the musical advantages possible.

"Who's Who" and Music

Music has always had a liberal representation in "Who's Who in America." In the present issue numerous professional musicians, composers and performers are listed. Of course, this represents only a part of those who deserve to be there; but "Who's Who" is rightfully conservative and has earned its reputation for accuracy, its judgment and the fact that money does not enter in any way into the matter of the inclusion or exclusion of any biography.

America has been cursed by the publication of several so-called collections of biographical material which have been nothing more or less than scandalous blackmailing schemes. In other words, if you pay a certain sum you may thus be elected to shine with the elite. Thousands of vain men and women have paid this cost in the past and have received in return something that they may imagine is the harbinger of immortality but which is in reality absolutely worthless. "Who's Who" stands out because it has been conducted upon an honorable and independent plane.

We very much regret that this estimable publication has unintentionally done music an injustice—an injustice which we hope that the publishers will be glad to correct in future editions. In looking over the most recent volume we find the names of many men and women who have devoted very important periods in their lives to the study of music but who thereafter adopted other careers. There are also other men and women who have made music one of their great life interests. In practically all of these cases "Who's Who" makes no mention whatever of this. It is prompt in telling the individual's social clubs, and other connections; but the fact that music figured largely in his life seems to mean nothing. Many of these men have told your editor that they have been immensely indebted to the inspiration of music and the study of music in developing their careers. Surely this is significant information which the public deserves to have in such an estimable volume.

Let us cite a few instances which warrant this criticism: *Eminent College Professor*, spent many years of his youth in studying to become a professional musician. Has composed excellent music.

Distinguished Author, studied for years in his youth with the idea of becoming a professional musician. Has composed very extensively.

Famous Capitalist and Industrialist, taught music and composed for many years.

World-renowned Engineer, studied with the view of becoming a professional pianist. Accomplished performer.

Noted Editor and Publicist, taught music many years. America is literally spotted with such instances. Music has unquestionably helped these men in mental and spiritual development. Music should have just recognition.

What Must I Know to Teach Singing?

HERE is a generalization on Teaching qualifications, put out by the American Association of Teachers of Singing, really an association of foremost vocal teachers, designed to raise standards in the art.

The members include some twenty-five of the best known names in the field.

These men doubtless know the danger of all attempts at specific examinations of vocal teachers. It is impossible to go over the voice expert with a micrometer and ascertain whether he is "standard." Singing teachers cannot be measured like automobiles or washing machines. Therefore these men have wisely put forth a set of qualifications for teachers of singing that names "only such endowment and equipment as is fundamental and indispensable." *THE ETUDE* presents these qualifications with pleasure.

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear, accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

The Musical Vener

FOR countless centuries different civilizations have been appearing and disappearing, expanding and contracting, flourishing and perishing, on the face of the earth. Like life itself this process has continued wave-like through the ages. This process will, of course, go on ages after such that we consider great and permanent has been buried like the Heracleum or Yokohama of yesterday. Just now when so much time and effort are put forth to digging up the pathetic tokens of past monarchs and long forgotten empires it is interesting to look down upon the interminable sands of time and see how very little of the world's surface has been permanently affected by these cultural developments of yesterday.

Even here in progressive wide-awake America we may move out of a brisk bustling city in a speedy motor car and in a comparatively few minutes find ourselves in a wilderness of trees, bogs, rocks, and moors. This is particularly striking in various parts of New England where civilization in the modern sense started over three centuries ago. Truly, we have merely scratched the outside of the earth with our much vaunted accomplishments.

Extensive as is our modern system of musical education only a very small percentage of the population of the earth comes in active contact with it. It is only a very thin veneer at best. True, music, of all the arts, seems to reach out to more people than any other. This is because it may be understood by all.

"The question, 'What was the secret of Leschetizky's greatness?' has often been presented to me. It has been answered variously by many of his pupils. There was certainly something which made the famous master stand out above the other pedagogues of his time. The number of his famous pupils is an indication of that. It might be said that after the success of Paderewski he naturally drew the best pupil material to him. There is something in that. Success draws success; but it is inconceivable that he could have maintained his high position in the teaching world if he had not produced actual results with these pupils. The reasons for his great success I have summed up into two sentences. He had, it is true, great musicianship, a splendid, active mind, and the ability to discipline with effect; but in addition to this there must have been something which other teachers did not have. This to my mind was:

- "1. A love for beautiful tone;
 - "2. A respect for the individuality of the student.
- "Leschetizky put 'TONE' first and foremost in his list of technical needs. Everything else was secondary. More than this, he did not care how the student got the tone as long as the tone itself was there. It has been made to appear that he had some patent methods for producing tone. This was not so. He had his own ideas, it is true; but he once said that if the student played with his nose and got the right tone it would be perfectly satisfactory to him.

Leschetizky's Respect for Individuality

"Secondly, his respect for the individuality of the pupil was wonderful. Every pupil was a new problem. He was the very opposite of a musical educational machine. Each new pupil was a wonderful human canvas upon which he might paint a work of art, if he learned the pupil's own natural musical inclinations. It is for this reason that the Leschetizky pupils are all different. There are certain earmarks of the fire and the finish which the master brought to them, but these do not mar the work of the artist or rob it of any individuality.

"His reason for having preparatory teachers was largely to see whether any points had been neglected in the training of the student which should be corrected before he gave his valuable time and attention to that student. Leschetizky used to reiterate of different nationalities. Some were American. I studied for a time under one of his assistants who was a lady from Chicago. However, he repudiated the very idea of having a distinct Leschetizky method. He had as many methods as he had pupils. When I went to him he was pleased with my technique and I think that this was because I had been developing it for years.

"Technic was made a childhood pastime for me. I had none of the methods of the present day, by means of which the child mind is coaxed to music through little tunes or melodies. My father played the instrument well; my first music was scales, but Oh! such scales! Father made them a game, and, like a pace-maker, he carried me on and on. I would try to beat him in speed and accuracy, although I did not know at the time that he was really leading me on into what seemed like a delightful rivalry.

The Wonderful Game of Scales

"You see, very little of anything was said to me about tone or about pieces. This information I gradually picked up largely by myself. I found that, with facile fingers drilled through interminable scales, I was soon able to play without looking at my fingers, and the matter of intonation was readily comprehended. There I was, exercising my fingers as the normal child exercises his legs running about. Therefore, if



ALEXANDER BRAILOWSKY

tial in comparison with the larger considerations. For instance, there are those who have tried to evolve a "Leschetzky Method" of touch. Leschetzky could explain the main features of his ideas in this connection with any intelligent pupil, in a short time. It did not take months to study for the matter of touch alone. It consisted largely in not permitting the fingers to land down upon the keys without preparation and also the avoidance of anything like striking the piano with a hammerlike blow. There is literally no hitting or striking in the Leschetzky scheme but rather a natural flow of energy to the keyboard, through the arms, from the shoulders. The pupil is taught to learn to prepare his fingers before playing rather than to permit his hand to jump spasmodically and hysterically toward the keys in a kind of musical epilepsy.

"Leschetzky was far more concerned in the matter of interpretation than in that of technique. Every now and then some technical idea would come up for a lesson; and this he would introduce at the time, but always as a means to an end. This could not, however, be construed into a method. In the following extract from the Chopin *Etude Opus 25, No. 3*, in *F major*, the master employs a rotating touch which gave a peculiar effect. This touch is like that employed in turning the knob on a door.



"Thus the outer fingers—that is, the fifth fingers—are played with the finger held straight and literally immobile. As the hand rotates the stroke really comes from the rotation and the finger springs off like a gazelle leaping from one hillock to another. The effect is very exhilarating and very beautiful. If it were to be attempted by the ordinary fingerstroke method, it would be clumsy and hard. Try the *clafé* method mentioned in this way, and you will conclude that it is one of the most fascinating of all the Chopin works. Furthermore, it becomes much easier and vastly less tiresome to the hands and to the arms.

"The matter of endurance is one of no little importance to the pianist. By this I mean mental as well as physical endurance. The modern recital demands superhuman concentration. Few workers in any sphere of human action are called upon to concentrate so continuously as the pianist in a modern recital. Mathematicians and scientists may think out their problems at leisure; but the pianist must play continuously, and he must be just as accurate as the scientist, or his critics will catch him up at once. There is an amount of physical and mental effort put out in one single composition like Balakirev's *Tale of the Old Castle* which Franz Liszt said was the most difficult piece ever written. It takes more energy than the average man puts forth in a day. This wonderful composition is strangely modern, considering that it was written in 1869, long before the day of so-called modernism.

"Pardon my persistence, if I again stress the matter of tone. I am often amused by piano students who visit recitals and always insist upon a location where they can see the player's hands. They seem to think that in some way they can penetrate some dark secret of his art. They even go with opera glasses and train them on the keyboard from the beginning of the recital to the end. If they would open their ears instead of their eyes they would gain far more. Our conceptions of tone are aural, not visual. Let us cultivate the sense of tone and then improve upon it. Do not waste time trying to copy the finger and arm action.

"The great secret of Leschetzky's art as a teacher was his intuitive sense of musical beauty, which he placed over and above every other consideration. His play as a teacher was continually brought to bear upon one thing, and that was to elevate the pupil's conception for consummately beautiful effects, and then to make it clear to him that these can only be achieved by the sacrifice in work and time. Possibly it was this which inspired Palestrina to practice from eight to ten hours a day when actively engaged in playing, and induced him to have a grand piano built into his private car so that he could not interrupt his continual quest for new musical beauties."

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Rossini's Musical Opinions

By R. A. di Dio

SHORTLY after Moscheles left Paris, where he had met Rossini, his son forwarded to him greetings and friendly messages from the latter, and continues thus, as quoted in Moscheles' *Recent Music and Musicians*:

"Rossini sends you word that he is working hard at the piano, and when you next come to Paris you shall find him in better practice. The conversation turning upon German music, I asked him which was his favorite among the great masters? Of Beethoven he said, 'I take him twice a week, Haydn four times, and Mozart every day. You will tell me that Beethoven was a Colossus who often gives you a dig in the ribs, while Mozart is always adorable; it is that the latter had the chance of going very young to Italy, at a time when they still could not do much worse well.'"

"... The Maestro regretted his ignorance of the English language, and said, 'In my day I gave much time to the study of Italian literature. Dante is the man I owe most to; he taught me more than all my music masters put together, and when I wrote my "Oello" I would introduce these lines of Dante—you know—the song of the gondolier. My librettist would have it that gondoliers never sang Dante, but rarely Tasso, but I answered him, "I know all about that better than you, for I have lived in Venice and you haven't. Dante I must and will have."'"

Inspirational Moments

With Eminent Friends of Music

"ART is the truest League of Nations, speaking a language and preaching a message understood by all peoples."—OTTO H. KAHN.

"We are reviving our folk songs, we are returning to the older masters of music; but we shall never reach their levels until we get breadth particularly in our songs."—HERBERT ANTCLIFFE.

"There is no life so hard that music does not enter into it as a mild, healing agency. There is no intellect so bedazzled that music cannot bring a ray of light into the darkest mental corners."—MAYOR HYLAN, New York.

"Music can, indeed, be a medicine; but we must be our own doctors. Here the man who, like the dog that is out of sorts and makes straight for the king of grass that will make him beneficially sick, knows what music to 'take' and when to take it."—ERNEST NEWMAN.

"I would so develop music in the community that I would have a musical instrument of some kind in every home; and I would have every child taught to play, sing and know music. For music makes for better citizenship; it will drive out evil and hate, which do so much to poison the well-springs of our life."

—HON. JAMES J. DAVIS.

"Good music suit to good words, and sung under good direction by a company of people who put their hearts as well as their voices into it, is much more than an amusement; it is a recreation in the highest sense of the word, and it will build them up through the power of joy and harmony."—*Delaware State Parent-Teacher Association*.

"The artist depends for his success on the soundness and range of his relations with life. It seems to me that the fruitfulness, the productivity and the power of a man's work in art depend on the fruitfulness and reality of his relation to life and that the depth and force of a life's action are determined by the closeness of this relation."—HAROLD WHIGHT MARR.

"Sometimes one hears of people doing five or six hours of practice a day. Maybe! But a great pianist once said that a student who couldn't make an artist on three hours a day never would make one."

—MARK HAMBURG.

"The slower you play, the more time you have for finger action. As the tempo increases, the fingers naturally are held closer to the keys, because there is no time to raise them high. Slow practice I never give up; but I do not use it too long at a time."

—MISCHA LEVITSKY.

The Indefatigable Czerny

By S. A. Lito

PROFESSOR J. ELIA, an old-time English musician with a gift for gossip, tells in his "Musical Sketches" of a visit he once paid to Carl Czerny, the pupil of Beethoven, and indirectly the teacher of almost every pianist since: "Before my departure from Vienna, in 1845, Czerny desired me to pay him a visit. Up three flights of stone steps lived this venerable musician, in a suite of ample-sized rooms, much of the same character as the flats of Edinburgh. No sound was my name announced than the pupil came to the outer door to give me a cordial welcome. . . . Our interview lasted some time, in the course of which I inquired 'how was it possible he had ever found time to publish so many works?' He replied, 'I will surprise you with what I tell you that I was twenty-eight years of age before I published my first work, and that I have written more music in my lifetime than any living composer. You may imagine that when I state that I have written more than one hundred pieces that have never been printed, and have never employed a copyist to prepare any of my publications.'"

"I was curious to know the truth of what had been described as to his mode of working at four different publications at a time. Czerny smiled at my being astonished at his method, and said: 'I have written more in my lifetime than any living composer. You may imagine that when I state that I have written more than one hundred pieces that have never been printed, and have never employed a copyist to prepare any of my publications.'"

"In each corner of his study was a desk with an unfinished score in hand. 'You see, my dear Mr. Elia, that I am working for the English, showing me at the same time a long list of national tunes to be arranged for D'Almeida & Company. At a second desk I found Beethoven's symphonies for four hands, half finished, for Cocks & Company. At a third desk he was editing a new edition of Bach's fugues, and at a fourth he was composing a Grand Symphony. After finishing one page or another, he passed on to another desk, and by the time he had the end of one page at a fourth desk he resumed his labors at No. 1. Such then, was the mechanical labor of this musician's life."

Running Down Bad Habits

By R. L. F. Barnett

IT is easy to turn up a beginner in the way he should go in the matter of position and use of the hands and fingers. The experienced teacher may even undertake the entire rebuilding of technique for an advanced pupil who is seriously doing his work; but the type of pupil who is likely to fall to the lot of the young teacher is impatient of any process that limits his practice to simple exercises. So it frequently happens that better results are obtained by gradually weeding out certain detrimental habits. . . . Each finger has its own peculiar set. A specific understanding of these habits is likely to be well hasten their correction.

The thumb, for instance, is apt to press tightly against the hand, thus pointing outward—a position which results in tension of the whole hand and forearm. It has also a trick of falling before the keyboard, responding with a jerk when called upon to play.

The second finger is naturally lazy. Moving without conscious effort, it seldom receives the proper attention and is prone to call upon the whole hand to push down its key.

The third finger is a clumsy member. Instead of taking a firm hold upon the key it simply works up and down while the tip sticks all possibilities. The average third finger is as efficient a tone-producer as a clothes-pin held between the fingers.

The fourth finger is weak and, being too often favored, grows weak. Its salvation lies in its being treated as if it were strong.

The bad habits of the fifth finger are legion. It rests its full length upon the key and allows the whole hand to slide over so that it can move only by wriggling out of its tip instead of moving it play a little upon the inner side of its own faults, but it will help the hand to right itself. The above suggestions are by no means to be taken as dogma, but they may prove helpful to the teacher who has to deal with hands too long left to their own devices.

"Ensemble may, perhaps, be defined as that kind of co-operation in music in which each performer bears some degree of responsibility for the general effect, as well as for the correct execution of the notes set before him."

—J. A. Fuller-Maitland

THE ETUDE

The Most Important Principle in Piano Practice

What Rubinstein Said Was the Greatest Thing He Could Teach His Pupils

By WILLIAM ROBERTS TILFORD

The Only Real Talisman to Remedy Blunders and Nervousness in Playing

ALL through the ancient ages peoples fell under the superstitious influence of the talisman. With the Egyptians it might have been an image of their sacred Isis, with the Hebrews, their phylacteries; with the Greeks, tables inscribed with mystic words; with the Arabs, sentences from the Koran. In the Middle Ages the making of talismans formed a large part of what was regarded as medical "science." Even to-day our cheap magazines are occasionally festured with advertisements of fakers who are quite willing to take the money of innocent dupes in exchange for buttons and charms and images represented to bring good luck or ward off evil.

Of course there is no such magic talisman in music; but there is a principle which so resembles a talisman in its ability to help the student turn slow into rapid progress that the writer has not hesitated to employ the somewhat alluring title on this article.

More than this, the principle we have compared to a talisman to something which really bears the endorsement of practically all of the great piano pedagogues from Bach to the present day. Indeed, if one were to conjure from the spirit world a pianistic jury composed of Czerny, Kalkbrenner, Liszt, Rubinstein, Clementi, Cramer, Heller, Tausig, Klug, Henselt, and Leschetzky, and should ask them what was the most important principle in all piano practice and at the same time ask them to express this principle in two words, they would all shout in polyglot.

"Practice slowly!"

Do I hear the reader exclaiming, "The same old stuff I've heard a hundred times over! Perhaps the scholars are saying, 'Why, Chaucer told us that centuries ago when he said: 'There it is no workman whatever he hustly.' That may both *verben* well and *hustly*."

If the talisman is old, does that not add to its significance? It is the experience of the ages point to a great truth, a great axiom in art?

It is the purpose of this article to go a great deal further and point why this magic inscription should be upon the talisman of every music student. In other words, we shall seek to find out what is really accomplished by practicing slowly and why practically all of the great teachers of the past have advocated it with such enthusiasm.

What Music Students Want Most

Ask any teacher what the student wants to avoid and he will be "drudgery." Take the drudgery out of practice and the bugler is gone. The writer wants to show how a great deal of this drudgery may be wiped out by the application of this principle. For years the study of musical educational problems has been his life work. For years he sat by the side of the keyboard teaching pupils day in and day out. For years he lived in a great study building and heard large numbers of lessons given by his teachers. He was a piano player, and he has seen the results of the "drudgery" in the air and light shaft. For years he has discussed piano teaching problems with many of the world's greatest teachers and pianists. It is because of this experience that he desires to see in print, if merely for his own satisfaction, the following exposition of the "Practice slowly" principle which he is convinced should save numberless pupils hours of wasted effort if correctly understood and applied.

What is the Great Problem of Piano Playing?

The great problem of piano playing is coordination of the fingers and the brain. The mind and the fingers may of course be trained separately. It is possible for the student to have a knowledge of music entirely theoretical. It is possible for the student to train the hand and fingers without the brain. But fine piano playing demands coordination. This coordination cannot be forced. It must be developed, grown, nursed like the growing plant.

The great reason for playing slowly is to preserve this coordination of muscles and brain, through the nerve.

The great question is, "How Slow?" This is something which the student must establish for himself. The teacher may help in discovering

the right speed; but his greatest work should be in cultivating the student's powers of circumspection so that he can analyze his own muscular actions and nerve control.

What the Student Should Understand

The student who has had dimmed into his ears, "Play Slowly, Play Slowly, Play Slowly," over and over again is not nearly so likely to be impressed as the one who had had carefully explained to him the "WHY" of playing slowly. The student should understand. Here are some of the points:

1. Piano playing is merely a means of translating mental conceptions to the keyboard through the human nervous and muscular machinery.
2. The human nervous system is a marvelously complex and intricate thing, but at the same time something which works with beautiful simplicity, when employed naturally and not "forced."
3. Physiologists have compared the mysteries of muscular action by telling us that when the mind wills that any part of the body move it brings about a kind of "explosion" or impulse of nervous energy.
4. The nerves must be trained to bring about these "explosions" with ease, security and precision.
5. When an attempt is made to crowd too many of these nerve and muscle explosions into too short a period of time the result is a kind of destructive confusion.
6. The writer has thus far endeavored to develop logically the "WHY" of playing slowly. It is also a fact that the "WHY" of "nervous explosions," which absolutely prohibits the coordination of the mind and the fingers. These too rapid explosions remind one of a drunken cowboy shooting wild in all directions. The student should aim his "explosions" of nerve force at the keyboard with the same certainty and ease with which a skilled marksman controls his rifle.

Have You Followed This Plan?

In other words, to follow the simple of the expert marksman, he should handle his instrument without conscious nerve tension. He should sit at the piano with complete ease and comfort. He should take aim with superb coolness. Never for a moment should he feel hurried or "forced" ahead.

The student will soon discover that there is a certain very definite dividing line of tempo. If he plays faster than this dividing line he will find himself making "nerve mistakes." That is his fingers will balk, stumble and fall. His great object should be to discover where this dividing line is. If he steps over it he is "gone." All of the practice done beyond the dividing line is wasted practice—work that will have to be done again. Worse than that, practice done beyond the dividing line, in a region of confused nerve explosions, really makes for nervous habits which may prove disastrous in many ways.

Ill Health from Wrong Practice

When the student says "Practice makes me nervous," he invariably means the wrong kind of practice. The writer has investigated some cases of this kind of nervousness. They were genuine enough without doubt. In nearly every case they were caused by the habit of playing beyond the dividing line. When the students were carefully watched and patiently guarded so that they did not play anything faster than they were able to play it comfortably and almost effortlessly their nervous symptoms disappeared and in their place came security, repose, beauty and eventually the very velocity they were seeking to cultivate through erroneous methods.

The writer has not the least doubts that there are thousands of nervous sufferers in every country who have derived their ills from "nervous" piano playing. Observe a weary student, breathlessly stumbling through passages too difficult for him at the speed at which he attempts them.

A Strain on the Teacher

Anyone who teaches that the music teacher's calling is an easy one has never had any experience in teaching. Yet it could be made a great deal easier if the teacher

would only take up this principle of "slow practice" and stick to it. It takes will power, almost gigantic, to hold back some nervous pupils. Breaking wild horses is a pastime compared with teaching some of the pupils who are so impetuous ahead over the reins. Patience is the teacher's chief ally. Get the pupil to understand the "why and the wherefore" of slow practice. Show him by object lessons in his own playing that "slow practice" is the foundation of velocity.

There is, however, a kind of slow practice which is a terrible bore to the pupil. It is quite as bad to exaggerate this slowness as to play too rapidly. There is no real purpose in playing a thing unnecessarily slow. The great principle is to find the dividing line. "Slow enough" is behind that point of tempo where the piece or the measure in question can be played without the slightest suggestion of strain or nervous discomfort.

If you are studying without a teacher keep experimenting by playing slower and slower until you reach your own dividing line. Mark this with your metronome and do not proceed beyond this line until you are absolutely confident that there is no strain. Then gradually build up your tempo until you have acquired the desired speed.

If this process seems too trying, make the attempt to play the passage by means of occasional spurts of speed just to try your speed. This is a very encouraging and convincing.

The Voice of a Pioneer

The late W. S. B. Mathews discussed this point fifty years ago, in *Dreight's Journal of Music*. His presentation of the reasons of slow practice has been given many times in *The Etude*, but deserves to be read again. The main principles are: "Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence. . . . The student who discriminates between the sensory nerve centres which carry messages to the brain (as in the instance where one is pricked in the finger while sleeping and is instantly awakened by the telegram to the brain), and the motor nerve centres through which the brain telegraphs an order to a muscle to contract or expand. He then states: 'Motor and sensory impulses are propagated at different rates of speed. The motor impulse travels at the rate of about ninety-two feet a second, and the sensory at the rate of about one hundred and forty-nine feet.'"

Practical Steps Toward Success

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate, and the sensory at the rate of about one hundred and forty-nine feet."

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1. Play the passage so slowly that you can grasp every note, every touch effect, every outline of rhythm and accent.
2. Play the passage a great number of times without mistakes of any kind. In order to determine positively whether you can do this you must resort to counters—any kind of little markers. Pencil marks on a sheet of paper are quite as good as anything. Across the page, in the margin, write the number of times correctly. Start your own pace and repeat until you encounter a mistake. Let us say that you have played the passage correctly six times. The seventh repeat reveals a mistake. Start all over again and try to avoid mistakes. Let us say that this time you get as far as the fourth repetition and a mistake is revealed. Start all over again. Perhaps this may show you that you are playing too fast or not concentrating. Keep at the process until you have proved to yourself that you can play the passage at least ten times without any kind of a blunder. Mr.

T. M. Williams states that he uses jelly beans as counters with children, when the work is done they feast on the counters.

This idea has come down to us from Czerny, Liszt and Lebeschitzky. It is invaluable in forcing the pupil to play slowly enough to uncover all mistakes. More than this, there is nothing quite like it to insure the student against nervousness in playing before people—a nervousness that almost always comes from too fast practice or from a failure to know that one knows the piece. Indeed, the student should have a reserve margin of speed and confidence with any piece to be played in public. Just to be able to play a composition is not enough. In public you are under a nervous strain which may be counted upon to discount your efforts at least twenty-five per cent.

The Principle of Magnification in Music

SOME years ago in an editorial in THE ETUDE the editor took up the principle of "magnification" in piano study. It was designed to indicate how slow practice and slow study make even very complicated passages clear. The writer has ascertained that many outstanding teachers have written to THE ETUDE stating that they have found this editorial especially valuable in their work. For this reason it is repeated by request. In response to requests the editorial is reprinted herewith.

"What is probably the fundamental principle of all study is the one which pedagogues have discussed the least. It might be called 'magnification'—making things larger. It is the bed-rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and, indirectly, a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and militarism.

"In order to perceive clearly and unmistakably, one must first of all make things larger. The world was possibly first awakened to this great fact through the invention of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the seventeenth century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes perceive the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as the truth. Now lenses make it possible for one to see objects one-millionth of an inch in size.

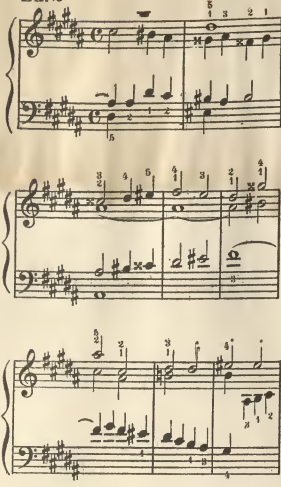
"In music-study the same principle of magnification is of great importance as in science. It takes on two aspects—magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be commended.

"Magnification through prolonged length is of equal importance. Take the following from Bach's *Fuga XVIII* from the 'Well Tempered Clavier,' which is to some pupils a maze of complications in its original form.



"Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.

Ex. 2



"When Anton Rubinstein uttered the following remark he really expressed the Alpha and Omega of all successful practice.

"Play in the beginning slowly and firmly until the new piece has entered your fingers."

"He used to say that this way was the greatest thing he could teach his pupils."

The Value of "Togetherness"

By Norman H. Harney

THERE are certain requirements in connection with music study which, it may be assumed, are not likely to be overlooked by the young student. We may take it for granted that he will place himself in the hands of the best available teacher or group of teachers; that he will study diligently and uninterruptedly for a sufficient number of years, and that he will listen to as much good music of all kinds as possible. These things are so essential that they are in no great danger of being neglected. What the student is more likely to be deprived of is the great benefit which results from the performing of music in company with others, either in large or small groups. The very earnestness with which he applies himself to his studies may be the cause of his withdrawing himself from playing with other musicians on the ground that he has not the time, or that such performances, being usually of an amateur nature, are not likely to be helpful to him.

The benefits to be derived from working with other musical people are many and varied. There is the sight-reading practice which every musician needs, the opportunity of familiarizing himself with compositions which otherwise would not come to his notice, the poise and self-control acquired by playing with others, the increased opportunities for playing before audiences, large and small, and the great stimulus which results from working with kindred spirits toward a common goal.

The singer will do well to join a church choir or other chorus, especially one in which he will have the opportunity for occasional solo work. The value of this is so obvious that it usually requires little urging to follow this advice. The player of an orchestral instrument should by all means enter some amateur organization, selecting the best one within his reach. If the harmonies which result are at times a little inferior in quality to those brought forth by our great symphony orchestras,

let him not despair. He is learning something all the time. The player of a stringed instrument who neglects a chance to play quartets will regret it sooner or later.

Opportunities of the Pianist

The pianist is shut out from some of these activities, but in other respects his opportunities are wider. A skillful player is always in demand as an accompanist, either for soloists or for choruses. A young man with whom the writer was acquainted obtained several years of valuable experience by playing the piano at the choir rehearsals in a prominent church of his city. Another performed a similar function for a large club.

The directors of both of these organizations were able musicians, and the two young pianists received an insight into some of the secrets of choral conducting which they could not easily have obtained otherwise. Few things are more instructive to the piano student and few pastimes more delightful and inspiring than to roam over the wonderful field of song literature with an accomplished singer. This is something no pianist should neglect willingly. Then there is the interesting field of violin solos and trios and other chamber works. There is a rich literature in this style of composition, and much of it is well within the reach of all fairly competent players.

It is a well-known law in economics that ten men working together for a given period can accomplish more than the same ten men working separately for the same length of time. This is true also in the field of musical activity. Three players studying faithfully, let us say the trios of Beethoven, can create a musical atmosphere, a fund of enthusiasm and learn many things which would be quite beyond them if they were working individually. There is a wonderful stimulus in this artistic "togetherness." It quickens the musical intelligence; it stirs the imagination; it brings inspiration and encouragement; it arouses chamber work, and it broadens the musical horizon. In a word, it is a most valuable aid to the growth and development of the serious-minded and aspiring student, and one which he should not neglect to make a part of his life.

How to Make Practice Interesting

By Virginia Thomas White

"I HATE to practice!" That seems to be the main objection to music lessons; and the teacher meets this problem constantly. The first step in the solution is to make the lesson interesting. Have plenty of variety. Children like to write; and it is quite helpful to have them write notes of different values in the correct time, also make sharp and flat characters. It is surprising how much the writing helps to impress upon the child the value of time and notes. Let him write some each day as part of his practice.

All music students, young or old, dislike the word "exercise," because the traditional meaning of the word is tiresome, tedious, and boring. Often the name of a piano number will hold the child's attention, because it may stimulate the imagination; but let the number be entitled "Exercise" or "Etude" and the child will dislike it immediately because the title signifies, to him, a tiresome practice. As a result, we find that the choice of pieces according to titles often plays a large part in holding the child's interest, and in instilling in him the desire to practice, than the teacher supposes. Imagination is very prominent in everything the child does and anything which appeals to his imagination will interest him.

Stories always hold a child's attention; and a short biographical sketch of some composer, told at the close of the lesson, will be something to which the child will look forward. You will be surprised to find how much the child remembers of these sketches, from one lesson to the next. This tends to create interest; and the lesson must be made so attractive to the child that he is anxious to know his lesson so he will be ready for the next one.

An imaginative child may be reconciled to the need of practice by telling him about Mozart's childhood, how he played and traveled. Then the lessons should not be too long. Short lessons at more frequent intervals are often better than long lessons once a week. With beginners it is often advisable to have a supervised practice hour, if two or three weeks are inconvenient, let the child be free to ask questions and be incooperative. Let the child feel that every time he goes to the piano he is learning something new about how to make the piano sing. These little items make for interest; and interest is the secret of good practicing.

Reaching the Boy Through Good Music

Notable Work Conducted in Junior Orchestras, Boy Bands and Harmonica Clubs

By ALBERT N. HOXIE

How Thousands and Thousands of Potential Music Students are Being Created by Novel Methods

Editorial

DURING the last two years an altogether extraordinary work in connection with boys and music has been developing in various parts of the country. This has been particularly noticeable in the activities of those who have employed the humble mouth organ or harmonica as a means of baiting the trap for the boys' natural love for music.

The leader in this movement has been Mr. Albert N. Hoxie, of Philadelphia. Just what Mr. Hoxie has done in two years is difficult to describe in this article. It is necessary to go back many years to get on the thread of our story. Mr. Hoxie was born in Boston, September 3, 1884. He came of a music family. His first introduction to music was as a choir boy. At the age of ten he took up the study of the violin. He organized and conducted the first grammar school orchestra in the City of Boston. Four years after his departure this school had a class of two hundred students in violin. Once a year he gave a fine concert with his orchestra groups in one of the city halls. Later he did a great deal of choral conducting. In 1910 he married and moved to Philadelphia, going into business for the time. All of his spare time has been devoted to music. Mr. Hoxie's "spare time" would mean a full working day to the average person.

"Boys who never dreamed of taking any interest in music suddenly developed into harmonica virtuosos. Through their love of music, developed in this way, they have been inspired by the hundreds to take up the serious study of music. More boys are studying music in the City of Philadelphia than ever before, and it is due entirely to the harmonica. If the music teachers were commercially minded they would have nothing undone to support harmonica classes. More than this, the interest in the harmonica has given a natural outlet for the boys' inborn arsenal of mischief dynamite. In fact, even very rough boys, boys known to be difficult to handle, 'hard cases,' have been literally transformed by their group interest in playing the harmonica.

The great war came on. He immediately enlisted as a song leader, and during the American participation in the struggle he conducted musical work of invaluable character in the Philadelphia Navy Yard and in various community centers, conducting choruses, aggregating hundreds of thousands of people. His Liberty Chorus alone numbered one thousand.

The closing of the war found Albert N. Hoxie a man of thirty-three, prosperously engaged in a large business, and with a family of three children. He suddenly came to the realization that, in order to expand his great musical desires, it was necessary to increase his musical knowledge. He therefore enrolled in a large Philadelphia Conservatory and took the regular course for two and one-half years, graduating with honors. This mind you, was after some years of experience in conducting large orchestras and choruses in the works of masters. The ordinary musician, to say nothing of the business man, making music his love work, might have been satisfied, but Hoxie was not. He recognized certain deficiencies and did not hesitate to go back to "first principles" in school in order to be thoroughly in touch with the latest ideas.

He then looked about for new fields to conquer. The idea of service and making his music a service to others

had been paramount in his mind. His war experience had revealed to him the extraordinary sociological value of music in uniting people and inspiring them to ever greater and higher achievements. Why not continue to employ this great force in peace times? All that it needed was enthusiasm, experience and organization upon the part of devoted leaders.

Therefore, Hoxie's first step was to align himself with the progressive city administration of Philadelphia under Mayor W. Freeland Kendrick.

Meanwhile Hoxie had been working with the Philadelphia Music League, under Mrs. Frederick W. Abbott, in the investigation of the possibility of employing the harmonica as a means of interesting armies of boys in music. The first experiments proved very encouraging. About 2500 boys enlisted in the harmonica groups the first year. The Grand Prix for the best performer was offered by Mr. Harry T. Jordan, manager of Keith's Theater in Philadelphia, who agreed to engage the winner for one week at the theater at the salary of \$150. The winner of the second prize received a scholarship in violin playing at a Philadelphia conservatory. The second year 10,000 boys took part. This year 40,000 boys entered the lists. Mr. Hoxie makes the following statement about his work:

"The instrument is so easy to learn that a handful of boys who have never played it before can be taught in one lesson to play the scale and *America*. They are delighted with this accomplishment and in a very short time acquire a surprising technique and a still more surprising repertoire. I have known boys to play one hundred and fifty pieces from memory. They hear new things over the radio and from the talking machine and are insatiable in their desire to extend their repertoires. Most of them do this by 'ear'.

"It may surprise THE ETUDE readers to learn that harmonica groups playing in parts are most effective musically. The ordinary harmonica has no sharp or flats, but there is a new chromatic harmonica upon which



ALBERT N. HOXIE IN ACTION, WITH A HARMONICA BAND

Mr. Hoxie, a Philadelphia business man (whose transactions have sometimes exceeded a million dollars a day) makes music his avocation, organizes and conducts large orchestras and bands of boys and huge groups of harmonica players as the source of supply of future instrumentalists. At present he devotes all his time to music. His interest in the harmonica as a pioneer instrument for the boy has brought back the boyhood enthusiasm of famous men all over the country. In the upper left hand corner is Dr. Russell H. Conwell, who built a great University from the proceeds of his lecture "Acres of Diamonds." In the upper right is General Snedley D. Butler, Philadelphia's militant Director of Public Safety. In the centre is the Hon. W. Freeland Kendrick, Mayor of Philadelphia, all enthusiasts for the Hoxie Harmonica Movement.

eighteen (including all the instruments of the symphony orchestra), and the land of one hundred and fourteen (including all the modern hand instruments), were credited by critics as being exceptionally fine in every way, the real human hit of the evening was the Boys' Council Harmonica Band.

In all this work I have been fortunate in having the splendid backing of the Mayor who happened to have played the harmonica in his youth. It is an inspiring thing to watch him on certain occasions play for the boys, or more especially when he sits in and plays with a harmonica band. You can imagine the effect upon the boys when they see that they are working in something which is big enough to interest the mayor of a city of 2,000,000 inhabitants. At the last concert, the mayor entertained all of the boys in the orchestra, band and harmonica bands, about three hundred and fifty in all, to a turkey dinner. Do you suppose that those boys will ever forget that event? After the dinner they all looked as though music had been a new experience. Some of these boys were very poor boys, sons of struggling parents to whom a musical education means unimagineable sacrifice. To some a square meal was a rarity. The boys were told that they could have all the food they wanted. One boy was so hungry that he ate four plates of soup and when he came to the turkey he was so full that he couldn't eat it. That was a real tragedy.

Great Need for Trained Harmonica Players

"The need now is for trained leaders in this harmonica work. This does not mean men who can merely play a few times on the harmonica but rather men with some musical experience, the real boy sympathy, a wide vision and an appreciation of the sociological, musical and educational possibilities of the work. They must be able to identify the boys with distinctive musical talent and they must be able to persuade those boys to get into the music, to lead and study music. They must have tireless energy and the true spirit of sacrifice.

"The boys themselves develop initiative and start harmonica groups of their own. This is happening all over the country. In the contests there is always the finest kind of sportsmanship. The decision of the judges is accepted without jealousy or protest. The winners are always sincerely congratulated by the losers. In fact, in my experience with boys in various phases of activity I know of nothing that brings more so much together as the playing of the harmonica. I have many boys who have gone into hospitals with their harmonicas and played for boys who are bed-ridden. They even teach the boys in the lowly to play. The whole movement is so inspiring that it is difficult to know how to describe it.

"The men of the city have been splendidly inspired by this movement. I have never asked the business executives to give prizes without receiving them. The boys have earned new suits, radio sets, cups, medals, pianos, all sorts of things which have come as gifts from business men who have seen the possibilities of music used in this way.

Products Students for Other Instruments

"Of course, the teacher in reading this article may have some selfish ideas in wondering whether it will really produce students for other instruments. There can be no question about that. It is producing them all the time. It is merely a form of graduation from one very elementary kind of music to the more intricate products. For instance, our boys play on the same program with our orchestra and our band in the Metropolitan Opera House which seats nearly 4,000 people. They are fired with enthusiasm for music as are hundreds of boys to the theater. They are not the kind of boys and in only a short time those boys will surely strive to join some band or some orchestra or will want to play the piano. Out of all this work with the harmonica, I found that thirty-five percent had from this taken up other musical instruments.

"The harmonica comes into the boy's life before or during the age of adolescence, when his voice is changing. He does not want to sing, because it makes him ludicrous; nor will he play the harmonica with enthusiasm.

The Philadelphia Civic Junior Orchestra was organized in the fall of 1924. On March 7th, 1925, the following program was played:

- Overture—The Merry Wives of Windsor. Otto Nicolai
- Suite—Dances from Henry VIII.....Gernan
- Morris Dance
- Shepherd's Dance
- Torch Dance

Violin Solo—Zigeunerweisen (Gypsy Airs).....Sarante
Concertmeister, Nathan Schwartz
1. American Fantasie.....Victor Herbert
2. Vorspiel—Die Meistersinger.....Richard Wagner

"The Civic Junior Band was organized at the same time as the orchestra and on the program of the 7th of March, it played the following program:

Overture—Morning, Noon and Night in Vienna.....Suppe
Selection from Faust.....Gounod
Suite—Anthony and Cleopatra.....Gounod
March—Stars and Stripes.....Sousa

Rehearsals Held in Mayor's Office

"The rehearsals were all held in the large reception room of the Mayor of the City at the City Hall. Most of the boys owned their own instruments; but it was necessary to buy tympani bass drums, double basses. These were secured through the liberality of Philadelphia business men inspired by the Music League. Rehearsals were held once a week and lasted about two hours at a time. The superintendent of music of the Board of Education in Philadelphia, Dr. Enoch Pearson, instructed the orchestral leaders in the public schools to send their best material. I spent the entire summer last year in examining eleven hundred applicants for these groups. The success of the concert was unusual and the interest of the public was enormous. Some of them travel miles and miles to attend rehearsals. Their attention is remarkable. They realize the advantage of thorough-going ensemble practice and what it means for the field and study music.

"One result is that the interest in music the harmonica has developed is such that the boys insisted upon knowing something about the piano and I have been obliged to arrange for piano classes in order to satisfy their ambitions."

Suggestions for Summer Work

By Leonora Sill Ashston

WHILE the music teacher, like every other professional man and woman, looks forward with anticipation to the summer's rest and recreation, the financial aspect, or perhaps it might better be said, the lack of financial resources of the music teacher, is a serious one, as the musical salary does not follow the teacher all through the year.

At the outset, it must be said that at least one month of pure relaxation from any real effort is absolutely essential to the busy teacher. But it is safe to say that, in most cases, the period in which lessons cease for the summer is much longer than four weeks. In this time there are many ways to which the enterprising teacher may turn, which will bring in an added income and at the same time keep his musical vites and faculties alive.

Working for Music Journals

One of the best ways for writing for the musical journals. Just as some of the finest stories this world could ever see were enacted in the crowded streets, tenements, lonely farms and out of the way villages, so information about music teaching that would be of inestimable value to many of our faithful teachers, is in the knowledge and experience of many of our faithful teachers.

Look back over your past winter's work. Think of your pupils, one by one, and of the problem each one of you dealt with. Call back to your mind the way in which you dealt with this or that problem, the successes you obtained, and try to express it on paper in the simplest of words.

There is many a hard-working teacher whose misery and discouragement craves sympathy. Tell your hardships and trials, so that he may know of them. Perhaps, in the very writing, a way of improvement will open to you that you yourself have not thought of before.

Plants That Blossom

There is no plant that blossoms more profusely than that one whose seed is the word placed on paper. Write your experiences as you "blossom" and invite your students to send them on trial to a musical periodical. I know by experience what kind of treatment you will receive.

Years ago, when a very youthful person, I sent a treatise on "MacDowell and the American Artists" to a leading musical journal. Of course it was returned,

but with a note of encouragement to further the rejection which was worth more in incentive for soften the work than a fat check would have been.

There are other ways, too, in which the music teacher may profitably employ his time during vacation. Perhaps you are a teacher in a small town where there is not the general exodus in summer time that takes place in a city. From personal experience, I know that place in a city. From personal experience, I know that any social effort is welcomed during the pleasing weather in a place like this.

Why not initiate a "musical morning" on a friend's veranda, once a week? There may be one or two of your acquaintances, perhaps more, who will consider this a presumption, but the true worker in any walk of life will never heed idle conversation.

Choose a Composer a Week

If you have the good soil of knowledge to work with, you need never fear. Choose a composer a week, and give an outline of his life and work. Or explain the different meanings of the so-called schools of music. Show how they have merged into one another, each lending a special part to the history of the whole.

You might give a complete synopsis of the history of music, six or eight talks. You would start with the early barbaric sounds, which were the earliest speech, and pass to the first crude instruments of music, flutes and pipes. From these you would go to the various phases of religious music, down to the cultivation and evolution of musical forms in the Classical Period. From this you would pass to the modern-day free expressions of the Romantic age, down to the present day with its new, strange, and often beautiful, harmonies.

This may mean much study and research on your part, but you will be enriching your own mind and musical sensibilities as well as your pupils'. With the right effort and interest on your part, you can undoubtedly name your fee for each person who attends.

Musical Afternoons

Another suggestion would be a "musical afternoon." I have known something like this to be given in a lovely old town up the state, and can remember with what pleasure I looked forward to sitting in a big shaded library, listening to song and piano music as I looked out on a genuine old-fashioned garden.

Of course this last means practice. You would not attempt anything like this last without due work and preparation. But would you be the gainer or the loser, from good, faithful practice such as you insist upon from your pupils?

In closing, that month of perfect rest and recreation should be the one directly before you resume your teaching. Then, when you are in a rush of energy and new knowledge you will begin the autumn's work.

In thinking the matter over yourself, you will probably summon up many original ideas for making the summer profitable to yourself and your pocketbook.

The Tears of Berlioz

By Victor West

HECTOR BERLIOZ was a man of irascible temperament who said many sharp and bitter things, but he could also go to the other extreme, as Gounod shows as in his *Life of an Artist*.

"Sapho" was produced at the Opéra, for the first time, on the 16th of April, 1851," writes Gounod, "was then thirty-two years old. It was not a success, and yet this *début* gave me a good place in the estimation of artists.

My mother was, naturally, present at the first performance. As I was leaving the stage to rejoin her in the hall, where this was waiting for me after the first of the public, I met Berlioz in the lobby of the Opéra, his eyes filled with tears. I sprang to his neck, saying: 'Mother! That would be the best criticism she could read upon my work!'

"Berlioz yielded to my wishes and, approaching my mother, said: 'Madame, I do not remember to have felt a similar emotion in twenty years.'

"He published an account of 'Sapho' which is, assuredly, one of the highest and most flattering tributes that I have had the good fortune to gather in my career."

"Those who do not succeed (in a virtuous career) need not be unhappy and they are not unfortunate; for they have ready to contribute to the musical life and development of America."—Olga Samoroff.

Beautifying Octaves

By EDWARD ELLSWORTH HIPSHIER, A. R. A. M.

Overcoming Octave Difficulties by Practical Means

OCTAVES have been enveloped in something of a halo of mystery, by much inaccurate discussion. Records of the musical highroad. And yet any St. George who takes will buckle on the armor of determination and use a liberal acquaintance of good common sense can conquer their difficulties, at least up to the level of his other technical attainments.

From the time that David killed the Philistine giant the secret of achievement has been a proper aim. Not so much the ammunition as the manner in which it was fired has determined great victories. And so, with octaves as the enemy to be overcome, the extent to which the mind gauges the arms, hand and fingers will gauge the measure of success.

Octaves may be made to shimmer; they may be made to scintillate; they may be made to shimmer; they may be made to roar. They may be made to rattle; they may be made to bang; but that is another story, and one in which we are not interested. As the electrician of the theater selects his lights so that they will blend and always please the eye, so the tones of our instrument should be always so produced as that, no matter what the desired volume, they will not offend the ear. Combinations may be discordant and cause the ear to require a correction; but the individual tones of which they consist (or discords) are composed must remain musical. The extent to which this quality has been developed determines, largely, the status of the artist, and it is with the secrets of this development that we are now directly concerned.

With this object determined, let the student set to work at the following studies. For they are to be studies—not exercises. Rather than be a medium of mechanical practice, they are to be mastered by the student, that is, by imusing, pondering, meditating upon them, and then putting the resultant ideal into action.

The first essential for success is that the player shall be in a proper position before his instrument. The seat should be of such a nature that the user may sit comfortably, far enough back on it that the torso, if held quite erect, would be entirely over and supported by the seat. Then, the height of this seat will greatly influence the balance of the arms, and thus the elasticity of their muscles. Ordinarily, between seventeen and eighteen inches is the correct elevation; and this takes into account the variance of physique of individuals. The one who has been accustomed to being perched on an inordinately high bench or stool will at first feel uncomfortable on the lowered seat; but for extended octave passages, in which not noise, but a round, full, musical tone is desired, there is but one solution, and that is the lowered seat. A wooden or dished chair of the correct height is the ideal for this use, especially for long and taxing compositions.

As a beginning, take any sixth on the white keys—say C. Without further delay, take the octave, and let the hand and arm fall, the first and fifth fingers striking the correct keys. Make no effort at first for loudness, but do listen that the tone is beautiful, clear, sweet, as that of a fine bell from a distance, or of a beautiful voice. Listen! Listen! The good Quaker Penn must have been at least at heart a music teacher, for he said so strongly, "Hear with your own ears."

When the above has been done, be tested so that it can be done by either hand without restraint, try the following study:

Ex. 1 Andante



Sixths must be used at first. Reaching the octave involves a certain amount of looseness of certain muscles, and success depends upon the minimizing of this. Giving each note a comfortably long count, allow the hand to drop on the keys and to rebound lightly to its raised position. Do not bring the hand up with a jerk; be sure that it rises with a light rebound from the keys. So time the action that there will be no long wait. With this each hand, alternately, of course playing the

left hand an octave lower. For the present, take no thought as to whether the tone is large. Let it be as small as it will, just so that it is clear, musical, and pleasing to the ear. For variety try other tones which are a sixth apart. Persist in this till certain that it can be done with the wrist remaining thoroughly relaxed—so that the muscles of wrists and arms there shall be absolutely no feeling of looseness or strain.

By very slow degrees, there may be now a development of tone. As they fall on the keys the first joint of the thumb and the tip of the little finger may begin a gentle grasping of the keys—with the feeling of drawing toward each other as do a pair of curved tongs to hold an object. Care must be taken that this new development is slowly and gradually undertaken, so that it shall not interfere with the freedom of the arms.

With freedom of muscular action and a relative vigility of tone developed, we now are ready for the use of the two hands in combination, as in Example 2:

Ex. 2 Andante



With a few trials of this, just to be certain that employing both hands at the same time has not induced constriction of the muscles, and to furnish added evidence, we may now begin to employ this figure of six sixths on each tone of the scale, ascending and descending.

Ex. 3 Andante



If either arm begins to feel at all cramped in action, or if the least sting or pain appears, stop instantly! Some muscle or tendon is not so free as it should be, or it is being overworked. If, at the first trial, the study can be done but half way up the scale, let it be done easily, freely, beautifully. Endurance will develop with repetition of effort. Other material may be taken up for practice, returning later to this exercise. In fact, short periods of concentrated study, several times during the hours of practice, will be the certain way to attain mastery of this difficulty.

When exercises 2 and 3 have become quite safe, the same notes should be done in broken figure—as in Exercise 4:

Ex. 4 Andante



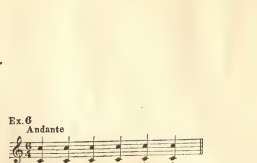
Then the action of the two hands should be reversed; that is, right hand should precede the left.

Ex. 5 Andante



These broken sixths now should be done on each tone of the scale, following the model in Example 3. Carefully used, these studies will be the source of much freedom, strength and elasticity in both wrist and arm.

By this time sufficient vigor and independence of the various organs should have been developed, so that it will be safe to experiment with octaves. Begin these with Exercise 6:



These should follow the same procedure as was adopted for the sixths, using in rotation the scheme outlined in Examples 1, 2, 3, 4 and 5. But, with the hand extended for the octave, vigilance will be increasingly necessary. Watch! Feel! Listen!

Ex. 7 Molto allegro



Listen—and listen beautifully. That is, listen so interestedly for beauty in the tone that this quality will grow of its own accord. And "own accord" is exactly the apt phrase at this time; for if in the mean the tone is beautiful, that same quality will be gradually communicated through the muscles of the arms and fingers in such a way as to cause it to appear in the tone drawn from the instrument. This the earnest student cannot get too deeply imbedded in his consciousness. The life—full of beauty and sympathy—which is born in the tone of the player, against all odds, be reborn in the tone he creates in his playing. It must be so. Nor can he succeed in this direction to the least degree before this previous mental condition has begun to bloom.

The writer recalls a most unpromising youth, one who was given a hand with tightly-bound muscles and a tone which was anything but elastic. Yet that young student had the good fortune to fall under the guidance of an understanding teacher (and, mind you, that teacher was of the sex the cave men harrowed) who unerringly filled his mind with good ideas, clear until again these crept out through the tips of his fingers and through the mechanism of the instrument, and spread gossamer sweetness over the sounds he drew from the piano, and this till his playing has been mentioned often by the discerning as being characterized by beauty and magnetism of tone. If one can do this—why not others? The success of the enterprise will be determined entirely by the spirit, the application and the devotion which the individual infuses in the effort.

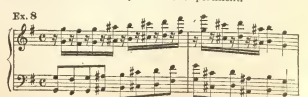
When it is so pure in its tonal relations and in combination of wave lengths? And by marshalling them in arpeggio formation the composer may pile up great waves of sound which deluge the ear and stir the emotions.

But we are just now interested, not in the manner in which the composer is to use octaves, but in how the player is to make them a medium for his art.

Notice the following passage from Mendelssohn's *Concerto in G Minor, Opus 25*. As now the interpreter is ready for a thrill; for, in spite of the elevated nostrils of some supercilious moderns who can find no beauty in a chord which pleases the ear, Mendelssohn—with conceded limitations as to dramatic depth—did leave a goodly share of music in which there is a beautiful balance of melody, harmony, form, and emotion. In fact, he, of all the Romantics, succeeded best in adding emotion to perfection of classic form.

A true student of Mendelssohn is almost inevitably one just mentioned of Mendelssohn is almost inevitably as a stepping-stone to those of Beethoven and more modern composers which make greater technical and interpretative demands upon the player.

But now we are ready for the experiment.



The uninitiated need not be disturbed by the notation of this example. The rests for each hand are played in precisely the same manner, those in the bass being executed as if they were sixteenth, with sixteenth rests following them, and immediately under the sixteenth notes of the right hand; just as the sixteenth rests of the treble are over the sixteenth notes of the bass. The custom of omitting the rests in the hand leading the accents is for the purpose of simplifying the appearance of the printed page, thus reducing the labor of the engraver and presenting to the student a simpler problem in reading.

Do not touch the keys before you have muscled on the quality of effect desired. In your mind recall the most beautiful passage you can remember of the playing of your favorite artist. One of the chief incentives which take the student to concerts or opera should be the opportunity afforded for listening to the tone quality created by the participating artists. And, after all is said and written, it still remains that their individuality of tone beauty is one of the chief charms of these artists, and one of the things which holds most the loyalty and admiration of their public. It is largely through this individual beauty of tone that they are able to achieve those emotional conquests which sway their audiences.

The writer still cherishes the miracle of tone he experienced in his first hearing of Tetratini. It was in historic old Covent Garden Theatre, London, when "Rigoletto." When, as *Gilda*, the great Italian *cantatrice* released her glorious voice and warm Latin nature in the opening measures of *Caro Nome*, those upward *pianissimo* at the end of the first and third short phrases revealed such a gorgeous wealth of tone that they thrilled and lifted the auditor and have remained ever since as a goal toward which to strive, whether the voice or instrument be the medium. Heifetz' luscious tone in the Schubert *diva Maria* is almost equally a feast of ideally sweet sounds; and, by the way, his record of this composition is one of the most satisfying to be had.

Such moments are too precious in the student's life to be missed. Listen to artists, vocal or instrumental, and register in the memory those marvels which they sometimes perform in their inspired moments. Let these float in the ear of imagination till they are heard almost as consciously as when sitting under the magnetic spell of their masterful personalities. With the mind and body thus prepared one is ready for work.

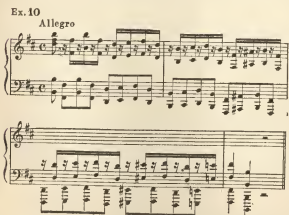
This No. 7 may be used also in the major, by changing each E-flat to E-natural. In fact, excepting the final chord, it appears in this form in the concerto, almost immediately after in the mode here inserted.

Only a few measures before No. 7, in the concerto, occurs a passage taxing the manual dexterity a little more heavily. This may now be attempted.



Draw the tone as full as the playing development will allow without loss of smooth, sweet, musical quality.

The following passage from the close of the first movement of the same work furnishes a thrilling tidbit for octaves running simultaneously in the two hands:



This is one of the most exuberant moments of the concerto. Do not allow your spirits to run away with your judgment. Remember Kipling's "If you can wait and not be tired of waiting. . . . Yours is the earth

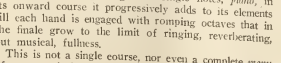
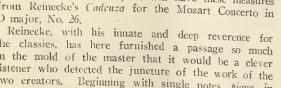
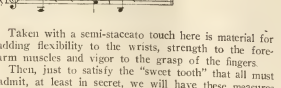
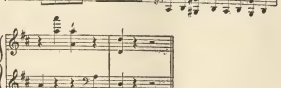
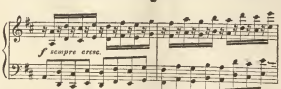
and everything that's in it." Start lightly, so as to remind master of every muscle-movement; and as you gain command with each repetition, gradually grow into the fire and fury of it.

The next study is taken from the final cadence of the first movement of Mozart's great *Concerto in B-minor*, one of his very best.



A slight modification, which does neither violence nor irreverence to the miracle musician of Salzburg, is ventured for the purpose of a satisfactory dose. In its final state this should be delivered with considerable impetuosity. It is a strange concomitant of the minor key that when a movement reaches a certain stage of vivacity and vigor, this mode gives to it a virility surpassing even that of the major.

Returning to Mendelssohn, in the second page of the first movement of his *Concerto in D Minor*, Op. 40, will be found the following very effective passage in octaves.



This is not a single course, nor even a complete *menu* of one musical meal. Quite to the contrary, enough work has been spread before the student to require several weeks for digestion. Till the first three of these studies can be done with the elasticity of muscles and at least some beauty of tone, none other should be attempted.

tempted. To do so would mean but a tense physical mechanism which would certainly counteract any good already acquired. As it can be done with safety, a new study may be added to the daily group, until finally all will be in the practice repertoire, and in a manner to be of the greatest service. From this point the entire group may become to the Student of Octaves a "Daily Dozen."

Musica Americana

At the surrender of Cornwallis at Yorktown, in 1781, an interesting decision was necessary. British custom had made it obligatory that, on surrendering to their enemies should play their own national music as an added humiliation. At Yorktown, our own officers took their cue, insisted on the observing of this tradition, and gave to the British army the choice of playing, as they marched out to surrender, either an English or a German air, the latter to humiliate the Hessians. As a result, they chose the old English air, "The World Turned Upside Down," not entirely inappropriate.

In our early Colonial history, our good New England church people used hymns with as many as one hundred and thirty lines, the congregation standing throughout the singing.

The Bass Viol (Violoncello) was used to accompany singing in our colonial churches, long before the organ was introduced.

In 1756 Stephen Delbois built a concert hall in Boston, and in those early days the concert was frequently followed by a ball, one admission entitling the ticket-holder to participation in both events. The usual price of tickets was one shilling and sixpence (about thirty-six cents), enough to make the modest concert-goer weep—and no tear tar.

"Coronation," the hymn tune composed by Oliver Holden, and published in the *Union Harmony*, or *Universal Collection of Sacred Music*, printed typographically, at Boston, in 1793, is the oldest native American composition still in popular use.

At Ghent, after the treaty which closed the War of 1812 had been signed, to show their pride in the event the burghers of the city wished to serenade the British and American embassies. Having no copy of an American national hymn, the bandmaster went to Henry Clay for relief. On being told that our most popular national melody of the day was "Yankee Doodle," he asked that someone hum it to him for transcription. After all members of the legation had failed, Clay brought himself of his colored boy-servant, and this musical darky whistled the tune, so that from his lips it had its first European performance as an American national song as well as being supplied for this momentous occasion.

"The Star-Spangled Banner" was first sung when, fresh from the press, in a small one-story frame house, long occupied as a tavern by the Widow Berline, next to the Holiday Street Theater (Baltimore), then kept by a Captain MacCarty. The old air, "To Anacron in Heaven," had been adapted to it by the author. . . . It was suggested that it should be sung, but who was there could sing it? The task was assigned to Ferdinand Durang, one of the group, and who was known as a vocalist. Ferdinand Durang mounted a rush-bottomed chair and sang this admirable song for the first time in our Union, the chorus of each verse being re-echoed by those present with infinite harmony of voices.

On May 4, 1788, was given at the Reformed German Church, in Race Street, Philadelphia, a concert with a chorus of two hundred and thirty voices and an orchestra of fifty members, the greatest American musical event of the eighteenth century.

"We are too fond of making the 'artistic temper' an excuse for sloppish methods; and I do beg young artists, when they are singers, craftsmen in any art or in stone, writers of comical or of any kind, to realize that art is a stern business, to be approached with keen, as alert, as hide a point of view as any business."

—DAME NELLIE MELBA



Caricature of E. PACHMANN

BESIDES the legitimate effects obtained by great virtuosity of the piano, they now and then use various tricks which, although not included in the piano methods, ought nevertheless to be mentioned as extremely interesting and often producing surprising results.

I heard Rubinstein in public concerts as well as privately, being often his guest at his home in St. Petersburg. I heard Hans von Bülow, Liszt, Saint-Saëns and the innumerable host of "Later-day Saints," pardon, pianists, including Busoni, Paderewski, Rosenthal, Riser, Carreno, Hofmann, Godowsky and Paderewski. Therefore I report "from hearing and seeing" about several cunning inventions of those masters of the keyboard, some of which have a genuine artistic value, while others should be classified more as "legerdemain."

Sustaining of the Tone

One of the most coveted effects in piano playing has been always the sustaining of the tone. The only vulnerable point, the "heel of Achilles," of the modern pianoforte is its limitation in sustaining the tone. It is wonderful that the aim of the piano-makers and of the pianists has been always to find a way of lengthening, of prolonging the tone. Especially in chamber music playing, where a melody is given successively to the piano and to the different instruments, the inferiority of the piano in singing becomes evident.

Of course with a good instrument one can do a great deal toward not only prolonging but even increasing in intensity the tone. It is generally assumed that after having struck the key, the pianist cannot do anything more with the tone and must leave it to take care of itself. That is a mistake. After the key has been struck with a strong pressure and the vibration has reached the greatest intensity, the pressing of the forte pedal communicates a sympathetic vibration to all strings and produces a fresh swelling of the tone which very near resembles a crescendo, while alternately pressing and releasing of the same pedal brings about an increasing and decreasing of the sonorous wave which adds a pulsating, vitalizing element to the tone.

Also with the common repeated notes one can approach the illusion of sustained tones if performed in the following way: Press intensely the first note and sustain it for a short time, taking also the pedal, let the other notes follow with a very delicate touch, so as to almost obliterate the sense of repetition and arousing instead the sense of prolongation. I have used with success this artifice in the variation imitating the violoncello, of my "Variations on America." Musical people listening at a certain distance from the piano often mistook the sound of the piano for that of a real violoncello.

Anton Rubinstein showed me a special trick he used often for sustaining the piano tones. He pressed (not struck) down a note together with the pedal, and then from time to time he rubbed gently the key so as to produce a very delicate tone which prolonged undisturbedly the continuous vibration and actually lengthened the tone indefinitely. Pianists trying to imitate this ingenious master-trick will not find it quite easy. The gentle rubbing of the key must be practiced many a time until it suc-

Caricature of RUBINSTEIN

Keyboard Tricks of Great Virtuosi

By EUGENIO DI PIRANI



Caricature of PADEREWSKI

An interesting discussion of ingenious devices employed by famous performers to lend brilliance and effect to their platform work. Mr. di Pirani has revealed several of the secrets of pianists, secrets which are often exceedingly simple in themselves. Mr. di Pirani is himself a pianist and composer of distinction, whose long artistic career here and abroad has enabled him to know professionally most of the famous pianists of the last fifty years.

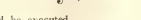
ceeds. It must not be too heavy, or the resulting tone would not sound as the pianist would rather as a repetition. On the other hand, it must not be too light, or there would be no tone resulting. A happy medium of rubbing intensity will be found only after patient trying and trying again.

Unusual Execution of the Mordent

Another artistic trick is an unusual execution of the mordent



Ex. 1



Ex. 2

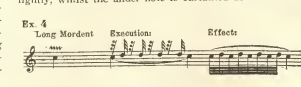
which should be executed

Now, instead of striking again the third note, one touches lightly the upper note and, raising the finger immediately, the principal note, which was meanwhile sustained, is heard again, the effect on the listener's mind that these notes have been struck, whereas the player strikes in reality only two.



Ex. 3

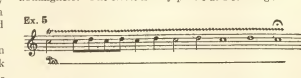
The same can be done with the long mordent; where the upper note is touched and raised repeatedly very lightly, whilst the under note is sustained as follows:



Ex. 4

Vanishing of a Trill

After having attained a great rapidity and sonority in a trill, diminishing and relenting more and more and holding the pedal at the end and touching alternately and gently the two notes, until they become confused in a kind of vague musical haze and fade away into nothingness. The effect is very poetic and striking:



Ex. 5

Trill Executed With Both Hands Alternately

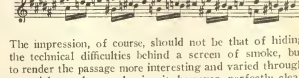
To augment the brilliancy and the endurance of a trill, it is often executed with both hands alternately. This allows a powerful crescendo which would be unattainable with one single hand. In pieces where a great virtuosity is required, especially in compositions by Chopin, Liszt and other modern composers, one will find numerous instances where the rapidity, intensity and endurance of a trill will be substantially improved through the alternate use of both hands.

Musical Camouflage

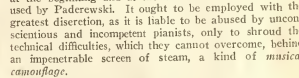
Scaling the pedal in the midst of a rapid passage in scales or arpeggios and releasing it before the end gives the effect of a powerful surging wave which shrouds like with a veil the middle of the passage but leaves clear the beginning and the end. Thus, for instance, in Liszt's "Gondoliers":



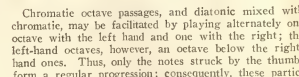
Ex. 6



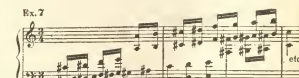
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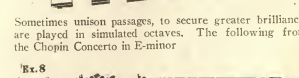
Ex. 8



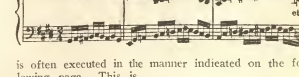
Ex. 9



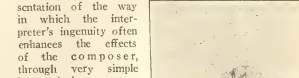
Ex. 10



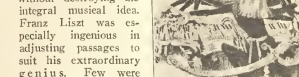
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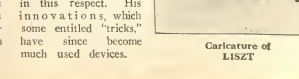
Ex. 12



Ex. 13

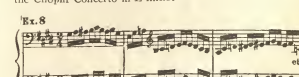


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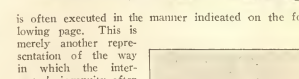


Ex. 15

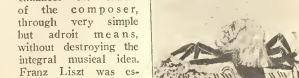
Sometimes unison passages, to secure greater brilliancy, are played in simulated octaves. The following from the Chopin Concerto in E-minor



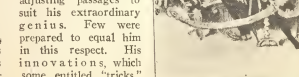
Ex. 16



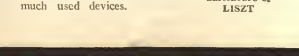
Ex. 17



Ex. 18



Ex. 19



Ex. 20

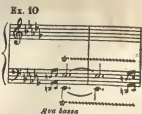
is often executed in the manner indicated on the following page. This is merely another representation of the way in which the interpreter's ingenuity often enhances the effects of the composer, through very simple but adroit means, without destroying the integral musical idea. Franz Liszt is especially ingenious in adjusting passages to suit his extraordinary genius. Few were prepared to equal him in this respect. His innovations, which some entitled "tricks," have since become much used devices.



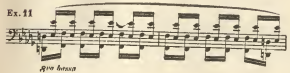
Caricature of LISZT



As another instance this passage in Chopin's *Scherzo* in B-flat minor



can be executed as follows:



The alternating of both hands in passages which were originally written for single hand is more and more used by modern virtuosi. The rather awkward passage in Weber's *Perpetual Motion*:



was executed by Liszt as follows:

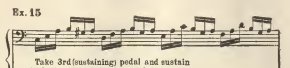


Sustaining Pedal

Not all the grand pianos are provided with the third (sustaining) pedal, called also the Steinway pedal, as it was invented by Steinway. Those which have it make it possible to obtain rich harmonic effects. A note which could not be sustained with our limited playing apparatus of ten fingers, may be held through this pedal for a long time, while the two hands of the player have the freedom of the whole keyboard. Passages which the composer himself did not dream would be feasible, become through this clever device comparatively easy. It is peculiar that a great number of concert pianists do not care to make use of this pedal and even some (as Mr. Steinway told me) insist on removing it before their concert, as they pretend that it engenders confusion in the use of the two other pedals. For my part, I find this pedal invaluable to pianists. Take, for instance, the Prelude to the A minor Organ Fugue by Bach-Liszt. In the very first of the prelude there is an organ point on the A, which is written by Liszt as follows:



As the third pedal was not known at the time Liszt transcribed Bach's *Organ Fugues*, the only way to sustain the A was to take the forte pedal at the beginning of the organ point, which, of course, brings about the most disagreeable cacophonies, as it combines several chords which have nothing whatever in common. Liszt therefore offered to the pianist a task beyond possibility. The sustaining pedal renders this task very easy.



Sometimes, even if the composer has not prescribed the use of the sustaining pedal, its employment makes good about highly artistic effects. Thus, in Piani's *Grotto*, Op. 25, is the passage:



Distant Music Approaching and Then Again Receding

I reserved for the end, "*dulcis in fando*," the wonderful effect of approaching and receding music, which, of course, is not limited to piano alone but can be achieved by every instrument, by orchestral masses and even by solo singers. However, I never had such a perfect suggestion of military music approaching nearer and nearer and then gradually drifting and fading away into nothingness, as that produced by Anton Rubinstein as he played the March from Beethoven's "Ruin of Athens." Rubinstein imitated in a deceiving manner the first hardly audible sounds of a distant military march, approaching little by little, coming to a thunderous, awe-inspiring sonority and then retreating, growing weaker and weaker and finally melting away out of hearing. This effect, although seemingly easy to imitate, requires the greatest artistic control and the mastery of all shades of touch. Rubinstein possessed, indeed, the requisite sense, velvet touch, a mere caressing of the keys, with which to begin this trick of the keyboard. One heard only a vague suggestion of distant music. Passing gradually to the intermediate nuances, he arrived at the most deafening, ear-splitting thunder, as only his fleshly, muscular fingers were able to produce, and then again he let his soldiers slowly depart and the distant procession was electrifying, and the Berlin public, which is by no means easy to please, was enthralled. Rubinstein's consummate art and burst into thunderous applause.

Tausig, another hero of the keyboard, offers in his paraphrase of Schubert's *Military March* a wonderful medium for performing this trick. It requires, of course, in the beginning a great lightness, almost impendability of touch and, in the FFF climax, a superhuman robustness, with suggestion of trombones, big drums, canons and "German frightfulness," a tempting task for a "Siegfried" of the keyboard. It requires also a concert-grand proof against Dempsey-like pugilistic exploits!

How Gottschalk Avoided Stage-Fright

By Morgan Hill

OCTAVIA HENSEL, in her *Life and Letters of Louis Moreau Gottschalk*, includes some notes on this famous pioneer virtuoso of America and composer of *The Last Days*, supplied by Mme. Clara Brinkerhoff, in which the latter informs us:

"I said to him one day that I never used half the resources of my voice or art before the public owing to nervousness. To begin with, my heart beats so rapidly that it always annoys me."

"Ah!" he replied, "that is all owing to your neglect to make yourself at ease. The will is all-powerful to do this. You are no more nervous than I am, but you see I never de consumer till I feel at ease. I make myself deliberate, and keep my head cool. I walk in very leisurely; I salute very moderately; I begin to take off my gloves as if I had come in for that purpose. Then I glance around in hope of seeing an inspiring face, or at least a friendly one, so that my spirit may be in consonance with the music I am going to play, even if I am not in the mood."

"But I can't take off my gloves as you do."

"No!" he replied, "but you can walk in deliberately and speak to the accompanist. At any rate, never commence till you have mastered yourself."

"True to this theory, on one occasion, when he accompanied me in a fugitive song of his own composition, he turned to me and spoke about the most indolgent subject he knew. He knew I was nervous; for he was late, and the place of the piece on the program had to be changed on his account. He just quietly preluded the song, speaking to me all the while, till he thought I was at ease."

Do You Know

That Jean Baptiste de Lully, the greatest French organ composer of the seventeenth century, was an Italian, a native of Florence, who was already of some reputation before going to France?

That Victor Herbert, the most successful of American opera composers, was an Irishman, educated in Germany?

That Handel, the greatest composer of English oratorios, was a full-blooded German, educated in Germany and Italy?

That Theodore Thomas, the first great American orchestral conductor, was a native of Essex, East Prussia, coming to America at the age of ten?

That Patrick Gilmore, America's first great bandmaster, was an Irish-educated Irishman, born in Galway County?

Weight-Playing

By S. M. N.

ATTACK by "weight" demands a complete relaxation of all the muscles from the shoulder to the finger tip. In playing a succession of tones by weight, the first tone is produced by the free fall of the hand or arm, the finger supported on the finger tip. The succeeding tones are produced by transferring the weight from finger to finger.

The fingers should be kept in contact with the keys or very close to them. They should be thrown loosely relaxed as much as possible. All joints should be kept flexible instead of stiff. The elbow should be kept relaxed and should be used as a support for the hand and arms. The whole arm instead of merely the finger should be used.

To acquire the muscular control necessary for this whole arm fall so that some one finger comes in contact with a key, and resting on it prevents the arm from falling farther. These exercises are called "drop" exercises and should be practiced with each finger separately.

Attack by weight produces a tone of a mellow and full quality. This can be obtained only through complete relaxation, which is the root of all beautiful tone production.

What the Music Student Should Know About the Minor Scale

By DR. ORLANDO A. MANSFIELD, Mus.Doc.

In view of their Latin origin, the expressions major and minor have a generally recognized meaning which means less. But, regarded melodically, the words major and minor are respectively applied to the two modes or varieties of the diatonic scale. Of these modes one, having from its first to its third degree the interval of a major third (four semitones), is consequently known as a major scale—or as it was termed in older English parlance—the scale with the greater third. This scale should be too well known to need any illustration or sides, its discussion is really foreign to our subject; and it is only mentioned here for the sake of completeness, and in order that its difference from the forms of the minor scale which follow may be more clearly understood. The other mode, having from its first to its third degree the interval of a minor third (three semitones), is now called the minor scale, although it formerly rejoiced in the more elaborate title of the scale with the lesser third. Of this scale at least four varieties are in existence. The first, and oldest, is that known in the Middle Ages as the Aeolian Mode, as below:

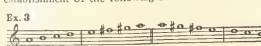


In purely melodic passages this formula is occasionally found even in compositions of comparatively modern date, especially in those of Bach who stood at the parting of the ways, when the old order of the ecclesiastical or Church Modes, as they were called, which dominated most music from the 7th century to the Reformation period, was giving place to the new—that of the modern major and minor scales. For instance, in the opening measures of his earlier and smaller *Organ Prelude and Fugue in A minor*, Bach introduces this scale unaccompanied, thus:



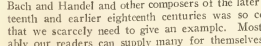
But in really modern composition the employment of this scale in its entirety is decidedly rare, its lack of a leading note, or seventh degree, a semitone below the upper tonic, rendering it unsuitable for the harmonic treatments and combinations characteristic of modern musical composition.

After the Renaissance and the Reformation, the former of which relaxed and the latter rent asunder the fetters of the old Church Modes established by Gregory the Great in the sixth century, there arose, during some of the earlier periods of civilization, the temporary establishment of the following scale:

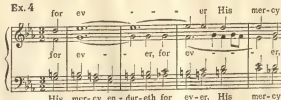


Here, it will be observed, the upper half, or tetrad, is identical with that of the tonic major—A major; while the lower tetrad is that usually associated with the scale of A minor. This somewhat hybrid and transitory form, exhibiting "a seeming plagiarism and a too great indeliberateness to the tonic major scale, never received the distinction of a separate title. So that its comparatively rapid decline in popularity could have been due to what Lawrence Stone once called the "magic bias" of "good or bad names." Nor was it, to quote Stone once more, "totally depressed and Nicodemus'd into nothing" on account or because of its having some "terrible name."

A name which you all know by sight very well, but which no one can speak, and no one can spell. This scale still lives, and echoes of it may be found in many standard compositions. Of course, its use by Bach and Handel and other composers of the later seventeenth and earlier eighteenth centuries was so common that we scarcely need to give an example. Most probably our readers can supply many examples. But there is a most interesting illustration occurring in the anthem, "O give thanks," by that great English musical genius, Henry Purcell (1658-1695), which exhibits both the ascending and descending forms of the upper tetrad of the scale. We have been discussing. This we will quote as it may be unfamiliar to at least some of our readers.



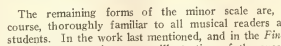
This formula has a decidedly Oriental flavor; but a good student of harmony will soon perceive that the scale is really compounded of, or derived from, the chords of the dominant and supertonic minor ninths. Then, if we combine the sixth and fourth degrees of this interesting series of scale sounds, we find ourselves in possession of that remarkable and beautiful



As an instance of the employment of this scale in more modern music we will quote from the *Finale* of Beethoven's *Sonata Appassionata*, Op. 58.



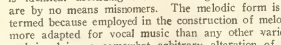
The remaining forms of the minor scale are, of course, thoroughly familiar to all musical readers and students. In the work last mentioned, and in the *Finale* also, Beethoven gives us an illustration of the successive employment of both of these variants, as in



At the same time it must not be forgotten that although easily explained by means of modern theoretical or harmonic assumptions, the scale still under discussion is Oriental, as a matter of fact rather than as one of mere fancy. Indeed it has been familiar to some of the people of Western Asia for many years, perhaps for many centuries. As such it has been termed the Javanese scale (not the Japanese scale, please, Mr. Composer, since Java and Japan, as we feel sure you know quite well, are neither "similar" nor "similarly situated"). The same scale crops up again in the music of the Hungarian Gipsies. But the music of the Javanese orchestra or "Gamban" which performed at the Westminster Aquarium, London, in the fall of 1882, employed a scale system which, according to the *Musical Times* of that date, was "not minor, but from beginning to end major," a major scale with the second and sixth tones omitted; and not, as is usual with most Pentatonic scales, that is, scales of five degrees, a major scale with the fourth and seventh tones wanting.

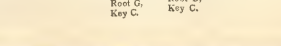
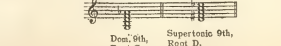
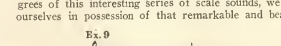
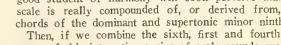
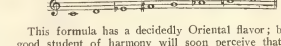
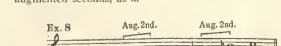
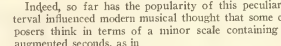
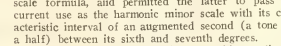
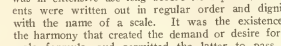
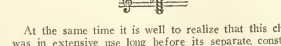
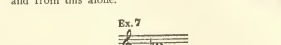
Many other scale forms with minor notes are to be compiled from the works of modern composers. Here are a few:

Here the first measure exhibits the form known as the melodic composite, or arbitrary, ascending (the descending form would be as in Ex. 1.); the second, that known as the harmonic, or instrumental, which is identical ascending and descending. These names are by no means misnomers. The melodic form is so named because employed in the construction of melody, more adapted for vocal music than any other variety, and involving a somewhat arbitrary alteration of the notes of the harmonic minor scale just quoted. On the other hand, the harmonic is so called because so essential in chord construction, that is, harmony, and because so constantly utilized in instrumental compositions. Indeed, one of the most interesting, useful, and effective chords in standard music, the so-called chord of the diminished seventh really the first inversion of the fundamental minor—ninths—derives from this harmonic scale and from this alone.



At the same time it is well to realize that this chord was in extensive use long before its separate constituents were written out in regular order and dignified with the name of a scale. It was the existence of the harmony that created the demand or desire for the scale formula, and permitted the latter to pass into current use as the harmonic minor scale with its characteristic interval of an augmented second (a tone and a half) between its sixth and seventh degrees.

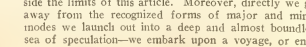
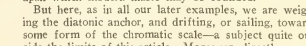
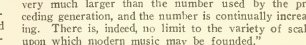
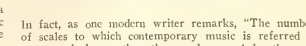
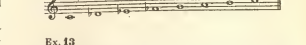
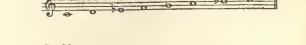
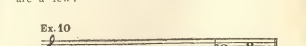
Indeed, so far has the popularity of this peculiar interval influenced modern musical thought that some composers think in terms of a minor scale containing two augmented seconds, as in



ful chord known as that of the augmented sixth, in this case in the form generally alluded to as the Italian sixth. Continuing, the combination of the sixth, first, second and fourth degrees gives us the chord known as the French sixth; while the sixth, first, third and fourth degrees, if sounded simultaneously, produce that most useful and complete form of the augmented sixth chord which is termed the German sixth. Dr. Moritz Hauptmann (1792-1868), the well-known German theorist, sometime director of the Thomasschule at Leipzig—the position held by Bach from 1723 to 1750—and a professor of counterpoint at the Leipzig Conservatorium, considered these chords as being actually derived from the scale shown in our Ex. 8. But, as already stated, chords came first and scale systems afterwards, at least in modern music; and the theory which would derive these chords from two roots—a dominant and a supertonic (or second dominant)—is a more modern and much more methodical postulate. The four scales used in the early Greek Church, and known as the Byzantine scales, possessed one scale—the third of the series—which, in the form known as plagal, exactly resembled the so-called Aeolian mode exhibited in our first example. A combination of the Byzantine scale with our Ex. 8 was made by Hauptmann to rejoice in the "barbaric" and truly Teutonic name of "Das Ubergreifendmoll System!"

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Many other scale forms with minor notes are to be compiled from the works of modern composers. Here are a few:



But here, as in all our later examples, we are weighing the diatonic anchor, and drifting, or sailing, towards some form of the chromatic scale—a subject quite outside the limits of this article. Moreover, directly we get away from the recognized forms of major and minor modes we launch out into a deep and almost boundless sea of speculation—we embark upon a voyage, or enter

upon a quest, in continuance or pursuit of which, we may not meet "with hurt and much damage," but it is exceedingly unlikely that we shall find any treasure worthy of, or commensurate with, the labor involved in our researches or discoveries. Mere novelty does not always make for merit. Here, as in many other cases, we are reminded of the saying—perhaps as true as most generalizations or "sententious aphorisms"—attributed to Daniel Webster, in his speech at Marshfield, on September 1, 1848, to the effect that "What is valuable is not always new, and what is new is not always valuable."

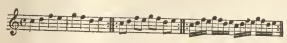
Playing Up to Speed

By Charles Knetzer

PUPILS often find great difficulty in playing exercises and pieces up to speed. This may be due to the fact that an important principle was neglected in their early training. Have we not all experienced the fact that some pupils' ideas concerning note values are so muddled that they play fast when there are few notes in the measure and slow when there are many?

If the pupil has gone through several grade books, playing everything at a slow rate of speed, thinking he has finished the book merely because he has played the notes of the exercises and studies with no regard to correct tempo as indicated by the metronome markings—such a pupil certainly has an erroneous notion of one of the most important principles of music.

To acquire a notion of speed in a very elementary way, the little five-finger exercises, with which we are all familiar, may be put to a good use. Take this, for example:



This exercise, and similar ones, should be transposed into various keys and made part of the daily practice for a long period, and not laid aside after one or two weeks. At first the pupil will fall all over himself trying to get the sixteenth, but after some practice, when once the mental concept becomes clear, the fingers will take care of themselves. Scales and arpeggios should be treated in the same way. Mason's *Touch and Technique* affords excellent material worked out along rhythmic lines.

The fault with slow pupils usually lies in the first-grade work. If at no attempt is there made to get things up to speed when the pieces and exercises are very simple, the pupil will surely find endless trouble when attempting to play second- and third-grade work in correct tempo. A good way to overcome the difficulty is to take a very easy piece, which is at the same time interesting, let the pupil study it carefully, memorize it, and then work at it until it can be played at the proper tempo.

Review work is very important. One piece well learned is better than many half done. Some teachers allow the pupils to go through a set of exercises or studies at a slow tempo, then go over them again at a moderate tempo, and finally work them up to the required speed. If the pupil finds great difficulty in getting the fast tempo, it is often good to lay aside the exercises for a while until his technique has advanced so that he can aim at the higher speed with greater profit, and without overtaxing his powers or forming bad habits.

R. Drigo

THE name of R. Drigo is one of the most familiar in this day among those who love charming music with a strong melodic appeal. Many of his compositions have already appeared in *THE ETUDE*. Contrary to the report which has repeatedly been spread in this country, M. Drigo (Nicoita) is not a Russian but an Italian. He first came into great fame with his famous *Millions of Harlequins* and the *Faust Serenade*. He was educated in Italy under the best Italian masters and made his debut as an orchestral director in Italy. He then went immediately to Petrograd, where he has since conducted and composed with great success. He has composed ballets, symphonies, operas and numbers of pieces known the world around.

Among his best works recently issued may be numbered: "Valse Serenade," "Souvenir de Gramsci," "Dainty Gavotte," "Classic Minuet," "Hesitation Waltz," "Zigzag Trot," "Full Moon" and "Petit Serenade." Efforts have been made to induce this composer to settle in America as a teacher, and it is reported that he may be open for American engagements in the future.

Training The Ear—A Game

By Lenora Bailey

As has been said often, lack of ear training is the inevitable road to lack of interest, lack of progress and lack of success in music.

One teacher has worked out this interesting method for combining ear training and biography. At least once each week she places seven or eight pupils of fairly equal ability and progress in a class for regular recitation work of about an hour. The first of the period is a review of the brief but important facts of a composer studied the week before. Next, she gives the unusual and outstanding facts of a new composer to be studied—facts which they will tell back to her at the next recitation.

Then comes the game. Before beginning to play it the teacher secretly names each pupil one of the letter names of the seven fundamental tones of the piano. They then join hands, forming a circle about one of their number. The one who has been told the story of the composer in the middle of the beginning of the recitation gets to be the musical center of the circle first. He holds a light wooden wand and is blindfolded. The teacher plays some lively

music and the pupils skip about him until the music ceases, then the middle pupil touches someone in the circle with the wand. The pupil touched takes hold of the wand and sings "A-H" to the tone he is named, "C," "E," "D" or whatever it is, and the blindfolded child guesses what tone is sung.

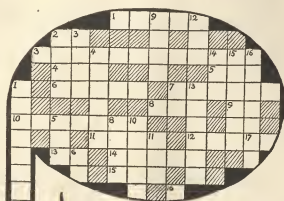
At first the teacher has to watch carefully to see that they sound their tone-names exactly right. She often sounds their tones for them on the piano, but in a short time they are sounding them perfectly alone, and the game in the middle is guessing accurately without getting a peep at the piano to see what key is touched when it is necessary for the teacher to touch any.

When the middle one guesses correctly, the one sounding the tone takes his place and the game goes merrily on. It very much resembles the folk-play provincially called "Grunt, Hog, Grunt," which is very popular at many parties, especially in rural districts.

Such adaptations, however, may put real life and interest into a child's musical education, and it certainly does teach him to recognize tones when he hears them.

The Etude Cross Word Puzzle

Puzzle Number 4 is contributed by Mr. John W. Drain. The answer will appear in *THE ETUDE* for July.



A PUZZLE OF NOTE

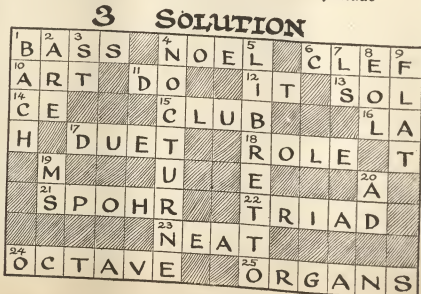
- Abbreviation for trillo.
- Used before libretto.
- A Christmas Carol (French).
- Abbreviation for Staccato.
- A Swiss manner of singing.
- The piece at the lower end of a violin bow where the hair is inserted.
- A Russian composer who died in 1918.
- A French term for triplet.
- Abbreviation of octave.
- Shading and variation of tone by means of which artistic expression is given to music.
- The lower part of a four-hand composition.

Across

- The tone art.
- Preposition indicating direction of.
- What a publisher issues.
- A serpent of the contralto type.
- The last notes of one voice or instrument inserted to tell other performers when to commence.
- An eagle's nest.
- To begin in ensemble playing or in singing.
- A negative.
- Well-sounding.
- Early work.
- A part of the mass.
- The first of Guido's syllables for the scale.
- To call forth, evoke.
- To permit.
- The alphabet name of a musical note.
- The *sf* or *f* name for the first note of the major scale.

- General name for such studies as Harmony, Composition and Composition.
- A deep bass saxhorn.
- A double reed instrument.
- A musical term indicating slow movements.
- Used for "more" in musical terms.

Answer to the Cross Word in the May Etude



The Practical Employment of the Metronome

Together With an Interesting Story of its Inventor and Beethoven

By EUGENE F. MARKS

How much Ludwig van Beethoven had to do with the development of the Metronome is difficult to determine, but it is certain that his interest in the matter must have inspired his friend Maelzel to undertake the improvement of the then known means of making time mechanically.

Of course there were various forms of primitive metronomes prior to the time of Maelzel. The simplest was unquestionably the time-keeper of the pendulum type. Metronomes of this type are still upon the market and sell for about fifty cents. They resemble the old-fashioned tape measure in the disk-like case. Instead of inches and their divisions, the tape is marked with the customary metronomic divisions (so many beats to a minute). In some ways, metronomes of this type are more accurate than those with the spring, although they obviously do not have the advantages of the spring type of metronome.

The chronology of the metronome is easily viewed thus:

1696 Etienne Loulie published an article describing the pendulum type, a bullet attached to a string, the string watched so that the vibrations would indicate seventy-two different times. This he called the *chronometre*.

1701 Joseph Sauveur, proposed to the French Academy that the minute be divided into one hundred parts as a basis of measurement.

1812 A Dutchman, devised a metronome with a counter-weighted pendulum. That is, if you were to detach the pendulum of a clock and turn it upside down, holding it an inch or so above the weight, you would have a counter-weighted pendulum. The weight of the arm would be balanced by the weight of the ball. This was the germ of the idea of the modern metronome.

1813 Gottfried Weber devised a pocket metronome for measuring time, similar to those above described.

1815 Johann Nepomuk Maelzel, half charlatan and half genius, realized the possibilities of metronomes and introduced a metronome on the Winkler plan to the Academie des Beaux Arts. This machine was endorsed by Gosses, Cherubini and others, and was launched so skillfully that the Maelzel Scale was introduced permanently. Maelzel, Kalkbrenner, Spohr, Hummel, Moscheles, Kreutzer, Clementi, Cramer and Beethoven declared themselves ready to mark their compositions according to the Maelzel Scale. Maelzel is given the credit of having invented the scale of degrees marked on the upright pendulum of the metronome; but there seems to be little doubt that he went to Winkler in Holland and, after offering him a price for the mechanism, deliberately perjured it and took the credit for its invention.

Maelzel and Beethoven

The story of Maelzel and Beethoven is one of the most curious pages in all musical history. Maelzel was born in 1772 at Ratibon. His father was an organ builder and the boy developed an uncanny skill in mechanics. For a time he was, according to report, court mechanic to the Empress at Vienna, in that age when clever mechanical contrivances became the toys of the aristocracy. He is said to have been a room assigned to him in the famous castle at Schönbrunn. Later he went to the piano factory of Stein in Vienna, where he started to construct a huge portable mechanical organ which he called the Panharmonicon, and which was designed for exhibition purposes.

Beethoven was attracted to Maelzel's workshop, largely to induce the inventor to devise some means of overcoming the deafness which was fast overtaking the great master. Maelzel made instruments for this purpose and one was used for a long time by Beethoven.

Maelzel was a showman and had the showman's instinct. He was commercially minded in all of his undertakings. Just how he was able to get on the best side of Beethoven and gain his interest in his cheap undertakings is hard to determine. About 1812, Maelzel opened a "Kunstler-cabine" in Vienna, this being an exhibition of various kinds of mechanical contrivances. One was a Mechanical Trumpeter which would play various melodies and marches. Maelzel accompanied the trumpeter

on the piano. The Panharmonicon included many of the instruments of the brass band, and was little more than the kind of an organ that one now hears in connection with the carousels. Maelzel seems to have been a fair musician and he wrote pieces for the Panharmonicon. The choice of music for the instrument seems to have been very good indeed. On it were played Haydn's "Military Symphony," Cherubini's "Lodoiska Overture" and Handel's "Timotheus."

"Battle Pieces" were immensely popular in the early part of the nineteenth century. Any great military victory might break out later in the form of a pseudo-symphony or overture. The famous "Battle of Prague" was rethought on the keyboard by unnumbered spinners for many decades. Forgotten in history, it was immortalized in music of a thoroughly ridiculous type. There was even a Battle Piece for two flutes, which reached the heights of absurdity.

Maelzel with his showman's instinct was contemplating a plan to have Beethoven visit England. He foresaw that if he could induce the great composer to write a piece for the Panharmonicon it might prove a fine attraction. Wellington's signal victory at Victoria (June 21st, 1813) was an inspiration. Maelzel outlined what he wanted, composed some of the incidental music and went to Beethoven with burning enthusiasm. The piece was to introduce *God Save the King* and *Rule Britannia*, to flatter the British and allure the coy English shillings. Beethoven also arranged the work for grand orchestra. It was given in Vienna, in November, 1814, at a highly successful concert.

Ridicule Maelzel as we will, it is unquestionably a fact that his ability as a showman actually helped in exploiting the valuable works of Beethoven. Beethoven naturally had an aversion to the cheap side of Maelzel's methods and sought to repudiate him. This resulted in a historic quarrel and legal action. Since the plan for the "Battle" was Maelzel's and since he had a hand in its composition, Beethoven's action was open to question.

Maelzel's wanderings took him to America and for a long time he lived in the city of Philadelphia. He died on an American ship, while on a trip to the West Indies in 1838.

Beethoven at first did not take kindly to the Metronome, even though Maelzel was clever enough to get the master to forget their quarrel and endorse the instrument. He is quoted as once saying, "It is silly

stuff; one must feel the tempos." Many of the markings he gave to his own pieces are obviously either erroneous or the result of faulty editions. However, he became converted and even wrote a letter to his friend Mosel which we quote in part:

"I am very glad that you agree with me in the opinion relating to the matter of *Tempo* markings which date back to that barbarous period in music. What can be more absurd for instance than *Allergo* which always means 'merry' and how often are so far from this idea of time that the piece says the very opposite of the designation. So far as I am concerned I have been thinking for a long time of giving up the tempo marks *Allergo*, *Andante*, *Adagio*, *Presto*. Maelzel's metronome provides us with the opportunity to do this."

Gradually works came to be marked with metronome numbers, employing the initials M. M. (Maelzel Metronome). It is believed that the first public concert to be conducted on the basis of strict metronomic markings was a performance of Haydn's "Creation."

Possibly we do not use our metronomes often enough; for the prevalent advocacy of its use seems to be occasional rather than constant. However, there are many valuable uses for this instrument.

What are the duties of a metronome? Merely to set the metrical pace may be claimed, and, when this is secured, let it cease. The most important use of the metronome may be to indicate the exact tempo, as designated in figures at the beginning of a piece or at a change in tempo of the work. In the case of Beethoven, the ambiguity of some of the different conceptions of the terms placed at the beginning of the compositions (such as *Allergo*, *Largo*) even among the best writers, we find a diversity of opinion as to the interpretation of the same word, we herewith present a few comparisons, representing the number of beats per minute of the unit of the measure.

	Haydn	Beethoven	Mendelssohn
<i>Adagio</i>	75	60	80
<i>Allergo</i>	124	100	100
<i>Andante</i>	80	63	80
<i>Largo</i>	63	80	96
<i>Trance</i>	124	100	96

Many of Schumann's metronome marks are graded so rapidly that some critics think that he must have used the number at the lower edge of the pendulum-weight instead of the upper side. Notwithstanding such an unusual mishap, it surely would eliminate all chances of a misunderstanding if metronomy prevailed by figures in lieu of mere words, liable to equivocal metric interpretation.

Another use of the metronome lies in holding one to steady, accurate time-keeping and is most valuable in the practice of scales, arpeggios or other technical exercises. For one observes that almost invariably there is a predominant tendency towards ever-increasing rapidity, and seldom the reverse. This predisposition should be curbed; and nothing is better than a slow-ticking metronome to habituate one to an absolute steady gain in speed.

However, the student must be careful to understand that keeping steady time means that each note of the exercise must coincide with each tick of the metronome, and not simply to play on and on while the metronome keeps on ticking, each at variance with the other. I have known this erratic use (the player's tempo in disagreement with that of the metronome) to be of frequent occurrence, owing to the non-attention of the player, but such practice is valueless. A certain speed must be set and adhered to, note by note, in accordance with each tick of the instrument.

A similar procedure in études (especially those of equal notes) is also most beneficial throughout the third and fourth grades of study, and notwithstanding the prevalent idea that the metronome produces a mechanical performer, I have never found any harmful results from its use in this stage of study. On the contrary, after its discontinuance in the fifth or sixth grades, students who have used the metronome in the lower grades seem to grasp the difficulties of time easier and better than those who have never used it. Every pupil will find that the metronome is a most valuable and reliable order of his progress. For example, if one today can



Beethoven

Who wrote the first comic song in "serious" music? In his "Twelve Good Musicians," Sir Frederick Bridge suggests Henry Laves (1895-1962), who, was among other things, the music teacher of John Milton, the poet. "Laves is said to have introduced the Italian style of music into this kingdom," but this is hardly correct," observes Sir Frederick. "That he admired and understood the Italian style is quite certain. . . . He laughs at the partiality of the age for songs sung in a foreign language. In one of the prefaces to his *Book of Joyce* he says: 'This present generation is so satiated with what's native that nothing takes their ears but what's sung in a language which (commonly) they understand as little as they do the music. And to make them a little sensible of this ridiculous humor I took a Table or Index of old Italian songs (for one, two and three voices) and this Index (which read together made a strange melody of nonsense) I set to a variety of Ayre, and gave out that it came from Italy, whereby it hath passed for a rare *Infinito* song. This very song I have since printed."

"This shows him to be a real humorist, and it is, I should suppose, the first real Comic Song! It is set quite in the style of an Italian song, with much declamation and with some charming melodious phrases. . . . I give the English translation, whereby it will be seen it is indeed a strange melody of nonsense! The title is given in Laves' book as *Tavola* (i.e., a Table or Index):

"In that Trovato (for one voice)

Weep, my lady, weep, and if your eyes— (for two voices)

This ever thou, even when you seem to save me.

Truly you scorn me.

Unhappy, unbelieving,

What of splendour yet;

But why, oh why, from the pallid lips

And so my life—(for three voices)."

WHEN IS MUSIC "SERIOUS?"

"Art is not necessarily solemn," observes Percy C. Buck in *The Scope of Music*, reprint of a series of lectures delivered at Edinburgh University, "but it is always serious. There are other walks of life in which the confusion of these two words has done untold harm, though in none more than art. It is true that the time has at last arrived when one can speak of a great work like *The Mikado* without being considered flippant; but it is still unsafe, at all events in England, to speak too openly of the demerits of favorite hymn-tunes. Not that they are solemn—one of the complaints against them is that they seldom are—but that their solemn purpose is supposed to place them on a pedestal where disparagement involves blasphemy. It was Mr. G. K. Chesterton, I think, who once pointed out that any educated man could write a leading article for *The Times*, whilst not one in a thousand could write the front page of *The Bits*. So the writing of a learned eighth-part fugue to sacred words is within the power of any musician who cares to waste his time learning how to do it; but if he tries to set the words, 'The sun whose rays are all ablaze,' and then compares his music with Sullivan's, he will have no doubts as to which is the more 'serious' task."

Yet we venture to believe that the undoubted ability of the composer of *The Mikado* to write an "eight-part fugue to sacred words" helped him write "The Sun Whose Rays."

"Emotions of any kind are produced by melody and rhythm. . . . Music has thus the power to form character."

—ARISTOTLE.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

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IS POVERTY AN AID TO MUSICAL GENIUS?

"ENBURING music has been the child of poverty," says George P. Upton, in "Woman in Music," and to prove his point, gives a long list of humble origins. "Sebastian Bach was the son of a hireling musician," he reminds us "Beethoven's father was a dissipated singer. Cherubini came from the lowest and poorest ranks of life. Gluck was a page and slept in his childhood was a forester's son. Lullu in his childhood was a page and slept in palace kitchens. Haydn's father was a wheelwright; and his mother, previous to marriage, was a cook in the kitchen of Count Harrach, the lord of his native village. While on his deathbed, Beethoven called Hummel's attention to a picture, and said: 'See, my dear Hummel, the house in which Haydn was born; to think that so great a man should have first seen the light in a peasant's wretched hut! Mozart's father was a musician in humble circumstances, and his grandfather a bookbinder. Handel was the son of a barber and surgeon. Mehul was the son of a cook. Rossini's father was a miserable strolling hor-

player, who led a wild Bohemian life. Schubert was the son of a poor schoolmaster; and his mother, like Haydn's was in service as a cook at the time of her marriage. Schumann was a bookseller's son; and Verdi the son of a Lombardian peasant. Among all the prominent composers, but three were born in affluence—Auber, Meyerbeer and Mendelssohn."

Mr. Upton went the above before the Russian composers came into prominence, evidently. Tschikowsky, Rimsky-Korsakoff, Borodin, Moussorgsky and many others came at least from the professional ranks. In Italy, Puccini came of good professional stock, as did Leoncavallo. Sir Hubert Parry, long director of the Royal College of Music, was a baronet in his own right. Elgar is the son of a cathedral organist. Sullivan's father was an army landmaster and head of Kneller Hall, the music school of the British army. The father of Richard Strauss was a horn-player, but not of the strolling variety such as fathered Rossini. Poverty is not essential to genius as hard work.

OUR FIRST CHURCH MUSIC COMPOSER

The first American composer of church music was William Billings, born at Boston, October 7, 1747. His parents were tanners, and Billings himself, when not engaged in "fuguizing," as he called his music-making, was a tanner, himself. He wrote his first tunes on the boards of the tannery as he tended the bark-mill. Gould, in his "History of Church Music," describes him thus:

"Billings was somewhat deformed in person, blind in one eye, one leg shorter than the other, one arm somewhat withered, with a mind as eccentric as his person was deformed. To say nothing of the deformities of his habits, suffice it, he had a propensity for taking snuff that was almost incredible when in these days those who use it are not much inclined to expose the article. He used to carry it in his coat-pocket, which was made of leather,

and every few minutes, instead of taking it in the usual manner, with thumb and thumb and thumb, he would take out a handful and snuff it from between his thumb and his clenched hand. We might infer from this circumstance that his voice could not have been very pleasant and delicate."

Billings was an intense patriot, and became a great friend of Governor Samuel Adams, with whom he sang in the church choir. Unconscious as he was, Billings was "the father of American church music," a dogged determination were necessary. Also he had a sense of humor, as verified by the instructions appended to one of his anthems; "We've met for a concert of modern invention; The audience seated, expect our present intention; The audience seated, expect our present intention; With a piece of the best."

WHEN THE PIANO ARRIVED

CALIFORNIA during the gold rush days possessed few musical instruments, and a curious account is given of the arrival of the first piano in Stockton, 1852, as told by Margaret Blake-Alverson, in her "Sixty Years of California Song." The piano was given by certain wealthy citizens of Stockton to her sister, cost \$1300, and was brought from the East with enormous difficulty. The father of the two girls was a Dutch minister, and they lived in a mere shack. "Several rough houses were built opposite, on the corner a saloon, which was an eyecore to us, for it was a busy place where men drank and sometimes fought with knives. . . . a fandango house next door where they danced and played their guitars. . . . the streets were not made, and the mud and slush were dreadful."

To this neighborhood the piano was brought, and the recipient quite overcome before she could be induced to touch the

keys. She did so presently, however, with curious results.

"Father had occasion to answer a call at the front door, and before closing he accidentally looked out. To his surprise, the sidewalks and porch were filled with old and young men. Along the side of the far as the eye could see, and some were sobbing."

"On entering the room, he said, 'We have an immense congregation outside. Get out your family tunes—'Home, Sweet Home,' etc. He then drew aside the curtains and raised the windows. 'Now my sons and fathers a few songs more before we assemble for evening worship.' We sang until the hour of nine, and closed with the Doxology."

Stockton today is a thriving, clean, well-drained city with half a dozen music stores, not to mention the fact that music by radio is probably available in fifty percent of the homes!

"Composing is my one joy and passion."

—MOZART.

CRADLE SONG

FREDERICK A. WILLIAMS

A study in soft tone production. Grade 3.

Andante M. M. $\text{♩} = 72$

A brilliant and playable number, right under the hands. Strict rhythmic accuracy is demanded.

Grade 3. Con brio M.M. ♩ = 108

POLONAISE JOYEUSE

RICH. KRENTZLIN, Op. 105

THE ETUDE

f *a tempo* *rit.* *a tempo* *cresc. molto* *rit.* *a tempo* *Tranquillo* *ff* *Fine* *dolce* *p* *a tempo* *energico* *ben marcato* *ff*

THE ETUDE

p *tranquillo* *D.C.*

In flowing melodic style. To be played smoothly and without hurry.

Grade 3. Lento

DREAMING IN THE TWILIGHT

Andante cantabile M.M. ♩ = 54

M. L. PRESTON

mf *cresc.* *dim.* *Fine* *D.C.* *TRIO* *mf* *D.C. Trio*

NORTHERN ROMANCE

THE ETUDE

In the Scandinavian folk song style. Grade 8.

Allegretto con espressione M.M. ♩=88

CARL SCHMEIDLER, Op. 78

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THE ETUDE

A JUBILEE

"Altho' you see me go long so,
Ma spirit's boua fo' de Hebbenly sho'
Gwine walk right up to de golden do'
To ma home in de New Jerusalem!"
L. A. B.

Grade 5.

H.T. BURLEIGH

Allegretto, ma non troppo M.M. ♩=60

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An original four-hand number (not an arrangement) in the style of an old English dance, with a "drone-bass" and exaggerated accents.

Allegretto M.M. ♩ = 108

COUNTRY DANCE

SECONDO

THE ETUDE

W. BERWALD

p *mp* *cresc.* *mf* *f* *deciso* *f* *mf* *p* *mf* *mp* *dim.* *a tempo* *p* *mp* *cresc.* *molto* *rall.* *f* *mp*

THE ETUDE

COUNTRY DANCE

PRIMO

W. BERWALD

Allegretto M.M. ♩ = 108

p *mp* *cresc.* *mf* *f* *deciso* *f* *mp* *p* *mf* *mp* *dim.* *a tempo* *p* *mp* *cresc.* *molto* *rall.* *f* *mp*

Not so difficult as the usual arrangement by Brahms,
but equally effective.

Allegro moderato M.M. ♩ = 108
marcato il canto

CSÁRDÁS
HUNGARIAN DANCE
No. 5

After J. BRAHMS

Vivo M.M. ♩ = 126

CSÁRDÁS
HUNGARIAN DANCE
No. 5

After J. BRAHMS

Vivo M.M. ♩ = 126

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THE ETUDE
C. ROLAND FLICK, Op. 2

An ornate drawing-room piece, to be played in free and graceful style, bringing out carefully all of the theme. Grade 4.

Intro. Cantabile M.M. ♩ = 69

THE ETUDE

Tempo I.

THE ETUDE

In characteristic style, a good study in thirds.
(Grade 3.)

MANTILLA DAYS

SPANISH DANCE

Allegretto M.M. ♩ = 80

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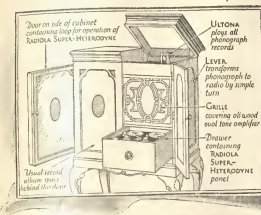
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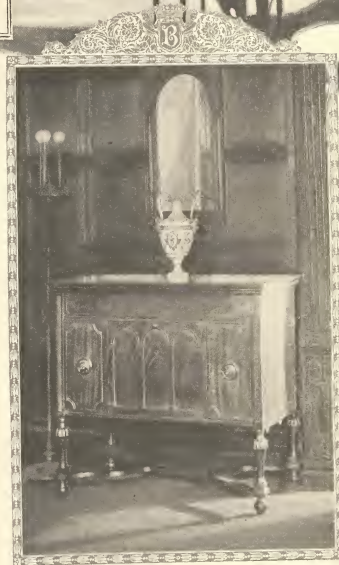
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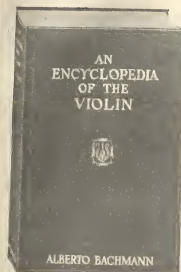
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IN ADMIRATION WALTZ

A very taking waltz movement. To be played
steadily, but with delicacy. Grade 8½.

Tempo di Valse M.M. ♩=60

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CHANT SLAVONIQUE

A brilliant drawing-room number, in *mazurka* rhythm. Grade 34.Allegro moderato M. M. $\text{♩} = 126$

PAUL DU VAL

mf *marcato* *Ped. simile* *cresc.* *Ped. simile* *mf* *cresc.* *Maestoso* *ff pesante*

Piu mosso *Ped. simile* *accel.* *Presto* *strepitoso* *rall.* *sf*

WINDING THE MAY-POLE

A real Spring scherzo, compact in form and interesting in melody. Grade 3.

FRANCES TERRY

Allegro vivace M. M. $\text{♩} = 126$

mf *con anima* *p* *mf* *dim.* *p* *p delicato* *mf*

A glorious melody, in a very artistic transcription, Grade 4.

AVE MARIA

F. SCHUBERT

Transcribed by Stephen Heller

Molto lento

pp

Ped. simile

f

perdendosi

THE ETUDE

THE ETUDE

CRADLE SONG

JUNE 1925

Page 425

FREDERICK MAC MURRAY

A study in phrasing and in the "singing tone." See Note below.

Moderato With much expression

mf

rit. e dim.

VIOLIN

Slowly with much expression. Tones sustained cantabile.

Slowly and softly

pp

cresc.

rit.

rit. e dim.

gradually slower

rit.

rit. e dim.

slower

molto rit. e dim.

pp

rit. e dim.

slower

molto rit. e dim.

Note: Upper fingering for G string solo. Lower for 1st & 3d positions, or may be played in 1st position.
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Prepare: } Sw. Soft 8' & 4'
Gt. Diapasons 8' (Sw. coupled)
Ch. Flute 8'
Ped. Soft 16' coupled to Ch.

CHANSON PASTORALE

An appropriate Spring or Summer number, for any occasion.

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Allegretto, poco vivace M.M. ♩ = 108

Manual

Pedal

GHOSTS AND GOBLINS

Real "shiver music"! An excellent "moving picture" number. Grade 3.

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Lento misterioso M.M. ♩ = 66

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THE ETUDE

From a new set of *First Position* pieces.

Allegretto scherzando

K. H. AIQOUNI, Op. 4, No. 3

Violin

Piano

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THE ETUDE

TYRONE KING

SONG OF THE MORN

CECIL OSIK ELLIS

p con espressione

A shade of gray is show-ing o'er the

hills, The gold of dawn-ing day A wak-ing song bird thrills. I hear a - gain The

cresc. *poco rall.*

gold-en song of morn-ing, Soft as a sigh, Dawn floods the sky, and wakes my soul as day is dawn-ing.

poco più mosso

Song of the morn, Song of the morn, Sing thru my heart a-gain, Song of the morn.

marc.

Sing of the dawn, Shad-ows have gone, Sing to the world a-wak-ing to your song.

a tempo *cresc. molto* *f* *p molto rall.* *pp*

Sing to the heart, Where love is born, Sing of the dawn a - gain, Song of the morn.

pp

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H. BONAR

I HEARD THE VOICE OF JESUS SAY

ALFRED HALL

Moderato

mp

mf

1. I heard the voice of Je-sus say, "Come un-to me and rest; Lay down, thou wea-ry one, lay down Thy
3. I heard the voice of Je-sus say, "I am this dark world's light: Look un-to Me, Thy morn shall rise, And

head up-on my breast!" I came to Je-sus as I was, Wea-ry and worn and sad; In Him my Star, my Sun; And

1st verse only *rall.* 3rd verse only

found in Him a rest-ing place, And He has made me glad. trav'ling days are done.
in that light of life I'll walk Till

a tempo *p* *Meno mosso*

2. I heard the voice of Je-sus say, "Be-hold, I free-ly give The

mf *f* *a tempo*

living wa-ter; thirst-y one, Stoop down and drink, and live! I came to Je-sus, and I drank Of that life-giv-ing stream, My

thirst was quenched, my soul re-vived, And now I live in Him.

D. S. ♯

rall.

MISTER SUNSHINE

With spirit

E. C. BARROLL

Good morn-ing, Mis-ter Sun-shine! What

do you bring to-day, The one I love to greet me, In your beam-ing light to play: Or

ten. *rit.* *a tempo*

do you bring the rain-drops when twi-light shad-ows fall: Does this day bring the blue-birds or

broadly

rit. *brightly*

on-ly tears re-call? Good morn-ing Mis-ter Sun-shine! Bring me but this I pray: To

rit. *a tempo*

know my heart is hap-py, Till you steal way.

CHEER UP CHILLUN

FREDERIC LACEY

Allegretto

f non legato

mp

1. There's a lit-tle bit o' sun-shine, an' a
2. There's a lit-tle bit o' glad-ness an' a

mp

lit-tle bit o' storm, An' de days go slip-pin' a-long.
lit-tle bit o' grief, An' de days go slip-pin' a-long.

mp

A lit-tle bit o' chil-ly an' a
Its a-bout de A-pril blos-som an' a

cresc.

lit-tle bit o' warm, But de year keeps sing-in' a song:
bout de Au-tumn leaf, Dat de year keeps sing-in' so strong:

cresc.

mf cresc. *dim.*

sho'-lyought to know, Ev'-ryday's a jour-ney for de pil-grim here be-low; An' de light will keep a-shin-in' on de
tries to do yohpart, Wif handsat nev-er fal-ter, an' a stout an will-in' heart, Wak-in' each to-mor-row morn-in' read-y

mf *dim.*

poco rit. ten. a tempo

road we got to go As de days go slip-pin' a-long.
fob an-oth-er start As de days go slip-pin' a-long.

poco rit. ten. a tempo

mf

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The Frontal Voice

By P. D. Aldrich

The term "frontal voice," of which Lamerigi speaks, is the kind of voice which seems to sound on the forehead instead of in the mouth. The commonly-called "falsetto voice" in a man's voice is an excellent example. This is the voice used by the men altos in the English cathedral choirs, and one of these voices in a choir will "stick out" over all the other voices with its hollow, lugubrious quality. As Mr. C. Lee Williams, the organist of Gloucester Cathedral once told me, "It is an awful sound, but it is the only thing we can do and we have to put up with it."

Letters from Our Readers

"Concert Pitch"

To THE ETUDE:

Among your editorials in the March issue of THE ETUDE—which, by the way, are always excellent and form one of the most important features of the magazine—is one on standard pitch in tuning. I entirely agree with you in principle, but there is a slight slip in regard to your figures. A-440 is not the old "concert pitch," that was never really standardized, but used to run somewhere about A-430, or the pitch A-440 results in this way—individual instruments made in France to sound A-435 in their usually rather cool concert-rooms and theaters, rise in pitch when played in our better heated halls, and become about A-440. The A. F. of M. some twenty years ago adopted the French standard, A-435; but owing to the fact above stated, combined with the fact that the best oboes and clarinets were made in France and brought on here for the best players, felt constrained to allow the pitch A-440, which is now in actual use in practically all professional orchestras. The difference between A-435 and A-440 is somewhat less than one-fifth of a semitone; whereas the difference between standard pitch and so-called "concert pitch" of one-fourth, is nearly (but not quite) a semitone.

EDWIN H. PIERCE, New York.

To THE ETUDE:

Permit me to draw attention to "A Matter of Pitch," on page 156, of the March issue of your magazine. You stated that A-435 vibrations is the most widely used pitch in America. This is not quite so now. All orchestras, all bands, and all the leading piano factories use the 440 pitch; 435 is the pitch on paper, or actually so, if performed in a temperature of 59 degrees of temperature, as the international pitch of 435 specified, that is, in a temperature of 15 degrees Centigrade.

Your article further says: "This is just five degrees (vibrations) less than the old Concert Pitch (440 vibrations) which was formerly widely employed." This is a mistake. Former Concert Pitch varied from Chickering's fork, 431 to Steinway's fork, 438.

Your next statement: "The difference of five vibrations is very slight, etc.," is true when compared with 435 or 440, but the difference of Concert Pitch and 440 or 435, is much more than slight.

H. E. PILGRIM, Ohio.

Chords Make Scales Interesting

To THE ETUDE:

It would be a wonderful help to pupils in understanding chords in the form of Triads, Dominant and Diminished Sevenths, if all were given a little knowl-

Women singers, especially sopranos, can imitate this sound by singing the vowel "OO" with a whoopy sound; but when it is once established in the voice it is very difficult to overcome, and the voice will always sound sharp in pitch. Sopranos, especially, should carefully avoid this deceptive production of the voice; for they cannot keep the pitch, and the quality is very disagreeable. It is especially misleading; for they can sing a lot of high notes with it, but these notes will not amalgamate with the rest of the voice under any circumstances.

edge of Harmony or Chord Construction.

Pupils, rather advanced in other ways, have come to me asking why the Dominant-Sevenths of the Minor are the same as in the Major. If, in teaching triads, both the major and minor forms were taught at the same time, students would understand the "why."

Scales may be made interesting by teaching their construction and then allowing each pupil to build up his own scales in the different forms. This takes a little more time from the lesson, but it pays in the end.

Teach pupils scales from about the tenth lesson with young students, and from the first with adults; and I find it aids in fingering and also in the development of their speed.

I enjoy reading other teachers' experiences and always gain a little help from them.

Mas. E. G. P.

Power Over the Students

To THE EDITOR OF THE ETUDE:

Among readers of THE ETUDE are Christian Scientists who have noticed with regret a reference to them on page 210 of your March number, which, though probably not so intended, strongly implies that their methods of teaching involves the exercise of hypnotism and human will-power.

Permit me to say therefore that the nature of Christian Science is to do the very opposite. The Christian Scientist does not exercise a power over his pupil that he can use to his own advantage, whether seems hypnotic, as alleged, whether teaching music or other subjects. He cannot be said to have an intensely "strong thought" centered on his pupil. Expressions of this kind tend to mislead.

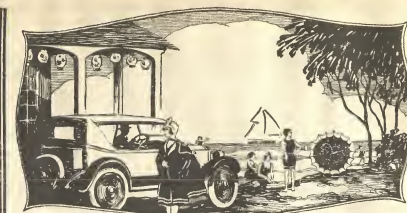
The Christian Scientist aims to let the capabilities of a pupil unfold in a manner divinely natural. This unfoldment comes through the elimination on the part of both sciences, by reason of which true ideas may take their place as naturally as a bud opens into a blossom. "Not my will but Thine be done," gives the right idea even when teaching music.

Among Mrs. Eddy's beautiful references to music one is found in her Message for 1900, p. 11 which shows her conception of it: "Music is divine. Mind not matter, makes music; and if the divine tune, lacking, the human tone has no melody for me."

AARON E. BRANDT.

The following quotation from Mr. Brandt's article is the one which Mr. Brandt corrects:

"His power over the student seems hypnotic, and he displays an almost feverish interest in getting him to play the composition according to his conception of the way it should be done . . . As the Christian Scientists say, he has an intensely 'strong thought'."



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The Stupid Pupils

By Margaret Wheeler Ross

Go bless the stupid pupils; it is from them that we learn the most! Every day we see "It is the teacher who gives and learns, who receives," and the true pedagogy, the one who has been long in the service, will testify to the wisdom of this statement.

It seems to me that this applies especially to the theoretical branch of music in harmony. Some time ago we had a class in harmony made up of girls from seventeen to twenty-one years of age, who were taking the work because it was required for graduation. Few of them were deeply in earnest—really serious students.

They were the average type of girls found in the small conservatories connected with colleges in the middle west; girls who wanted the honor of receiving the diploma.

The music school, who enjoyed the display features of music study, but who trained under the requirement of the prescribed scientific course in sight-reading, transcribing theory and harmony.

Paradoxical as it may seem, the salvation of that class was in a single exceptionally

Loyalty to Your Teacher

By J. M. Baldwin

AFTER you have selected the best possible teacher, have confidence enough to do as she directs. Unless you have complete faith in her, you will not make your best progress. Your instructor needs your assistance. If you have the slightest idea she is not doing her best, or is not fully competent, you are losing much time and opportunity. If you are certain your teacher is correct, do not allow yourself to be influenced by what others say. It is the easiest thing in the world to injure a professional reputation. A remark from a friend of some other teacher has often robbed your teacher of a valuable pupil. Many persons make trouble by such methods. They talk about a successful tutor so and so. His style is the very latest, she knows just how to help one to make the most rapid progress. Her time is completely filled. It is very difficult to secure lessons from her. Pupils are often led to another tutor through such channels. They become dissatisfied, because of sudden regressions and technical exercises, and think, perhaps, Miss Smith is a better director. When such happens just stop, think a little, or have a chat with some well-informed musician who is in position to know and tell you nothing but the truth. The chances are you will discover the teacher who is saying little, who is urging you to practice the scales and technical exercises, is doing the best thing for you.

Never mind what someone may say; be sure you are right then do exactly as directed. By and by you will find yourself making good. You must be mindful that there is always someone who is wise and has an object in view, when saying something about another teacher.

Be very slow to make a change; too much changing may result in your becoming a total failure. Stick to your teacher, until you are satisfied. She is the one who can do the most for you. Practice with all your might; let the other fellow take care of his own troubles. There is nothing an instructor appreciates more than the loyalty of the pupil. Without doubt she will do her best to aid you in every direction. Have confidence in your teacher. This and careful work will give you the goal.

"Genius is the ability to do old things in a new way."

Unhealthy gums denoted by tenderness and bleeding



UNHEALTHY mouth is the best of teeth. To keep the mouth healthy, gums must be kept tender and bleeding. This is a symptom of pyorrhea, a disease of the gums which causes four out of five people to lose their teeth.

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THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original essay or story and answers to puzzles.

Subject for essay or story this month, "My own opinion about music," must contain not over one hundred and fifty words.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before June 4th. Names of prize winners and their contributions will be published in the November issue, as the contest will be omitted from the JUNIOR ETUDE during July and August. Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not put essays and puzzles on the same sheet. Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

Puzzle

By Cecilia F. Smith

Fix a concealed musical term in each sentence.

1. They are studying at the University this year.
2. We shall be at the shore until September.
3. There were not enough to make a quorum.
4. Your new car must afford you a great deal of pleasure.
5. Which order came in first?
6. They built a dam in order to hold the water back.
7. They had a collision and broke the hub and axle of the wagon.
8. It is too warm to need a coat to-day.
9. To preserve fruits and vegetables one must can them.
10. The gun is on the ground under the tree.
11. He accepted the job assigned him.
12. Just ring the bell and the bell-boy will come.
13. We got out of the mob as soon as possible.

14. The child has dark eyes and light hair.

15. We can only await the decision of the committee.

16. Your parents are both older, than mine.

17. Which is greater, Beethoven's eighth or ninth symphony?

18. The boy threw the bat on the ground and ran to the base.

19. The telegram read, "Will take one o'clock train. If late will miss connection."

20. He met his son at a hotel and they went to the boat together.

RHYTHM IN MUSIC

(Prize winner)

Rhythm is one of the pillars upon which music rests. The two have gone hand in hand throughout the ages. The savage beat his tom-tom with regular rhythmic strokes. Although his playing was crude, it had the same rhythmic basis as our modern music. As music developed, so did rhythm. The chant of the medieval church was an improvement over the tom-tom, but it has the same underlying current of rhythm. The tones became more melodious and the time more pronounced. Little by little music has become more beautiful and complicated, and so has its rhythm. The simplest of today sounds a good deal of time mastering rhythm, for its cadence affords no perfect measure. The artist knows its value and devotes hours to it. Rhythm is an art which a musician devotes only after careful hours of earnest study.

WILLIAM CLARK (AGE 14)

RHYTHM IN MUSIC

(Prize winner)

Rhythm is one of the essential elements in music. It gives fascination to melody and makes the music more pleasing to the listener. Without it music would be lifeless. We would lose the pleasure in the music of today through jazz, because this is chiefly rhythm. In jazz rhythm monopolizes melody and harmony, therefore it lacks the things which make it artistic. Every effort should be put forth to master this underlying motive force. Some music classes have introduced rhythm exercises just for this purpose. When a player feels the rhythm correctly he can deliver the meaning of the music. It is trying to express. Every one likes to know when the player carries the rhythm along perfectly. A keen sense of rhythm is therefore necessary for the musician.

RAYMOND ORF (AGE 13)

RHYTHM IN MUSIC

(Prize winner)

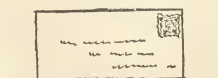
A pianist's greatest help is rhythm; and the good student cannot spend too much time or thought developing a good "swing." Rhythm is necessary whether one is playing a slow sustained melody or a rapid, brilliant composition. You may get a beautiful tone, and your technique may be good, but your playing can never be effective if your rhythm is bad. Some pupils have no real rhythmic sense. They can play in time, but not rhythmically. According to the places and counting alone are great helps to students who do not get correct rhythm in playing. Without rhythm there is no life in music. Just as the spring time "wakes" the earth and causes the buds to burst forth, rhythm wakes up our music and makes it alive.

LOIS MASON (AGE 12)

Notes and rests

And sharp and flats
All seem such simple things;
But think of all
The music that
Such small notation brings!

Letter Box



DEAR JUNIOR ETUDE: It has been such a long time since you have heard from me that you may have forgotten me. Although I am too old to enter any more JUNIOR ETUDE contests, I thought maybe I would not be too late to write you a letter and let you know I still remember you. I shall soon return to the "Women's" College of Alabama as a wife sophomore. I wish some Junior reader, some one who lives in Canada, for instance, would write to me.

From your friend,

AXA EABLE KENNEDY (AGE 17),
Women's College, Montgomery, Alabama.
N. B.—Of course everybody grows up and as it may seem, but that does not mean that the JUNIOR ETUDE forgets the old juniors. As Anne is too old to enter any more contests, specially we print addresses of only those who live too far away to enter the contests on time.

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